

# CLEVELAND ART





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## FROM THE DIRECTOR

Dear Members,

The cover of this magazine tells the story of a meeting of Pope Pius VI and Doge Paolo Renier in 1782. The artist, Francesco Guardi, was commissioned to document the event, the first time a pope had visited Venice in 600 years. The exhibition *Eyewitness Views: Making History in Eighteenth-Century Europe*, which opened here on February 25, brings together nearly 40 masterworks from museums around the world. Each of these magnificent paintings vividly re-creates an actual festival, state visit, or horrendous disaster, while evoking the famous city or distinctive landscape in which it took place. Betsy Wieseman’s article on page 26 introduces this fascinating and absolutely gorgeous exhibition.

This is the issue of the magazine that describes acquisition highlights of the past year, and I know our readers will be as eager and excited as we were both to see and to learn about some of the remarkable works that joined the collection in 2017. Introducing the section is an article by chief curator Heather Lemonedes about a focus exhibition that features a selection of our major acquisitions of the past four years—a type of show that we plan to organize periodically in the years ahead to call attention to our ever-changing collection.

Although the spring thaw has barely begun, we look ahead to July, when *Yayoi Kusama: Infinity Mirrors* will open at the museum. Based on the experience of other institutions that have hosted the same dazzlingly immersive exhibition, organized by the Hirshhorn Museum in Washington, DC, we anticipate that it will be a hot ticket and that many time slots will sell out. This is one time to take advantage of your members’ privilege to purchase tickets before the general public—which you may do online or by phone (see page 28).

Finally, if you happen to walk into the museum by way of the tunnel from the parking garage, you will have the chance this spring to enjoy a new installation, Spencer Finch’s *Color Test 210 (9 Permutations)*, a series of nine light boxes presenting abstract mosaics of color. Associate curator of contemporary art Emily Liebert writes about it on page 30.

I look forward to seeing you here!

Sincerely,

William M. Griswold  
Director

**In Conversation** On  
Saturday, January 20, artist  
Dana Schutz and author and  
professor Nell Painter met  
in Gartner Auditorium for a  
provocative and engaging  
discussion of Schutz’s work  
in the context of the current  
social and political climate.



ROBERT MULLER



EXHIBITIONS

**Eyewitness Views: Making History in Eighteenth-Century Europe** Feb 25–May 20, Kelvin and Eleanor Smith Foundation Exhibition Hall. The vibrant, colorful paintings in *Eyewitness Views* allow us to witness some of the most impressive spectacles and dramatic events of 18th-century Europe.

Co-organized by the Cleveland Museum of Art, the J. Paul Getty Museum, and the Minneapolis Institute of Art. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Presenting sponsors:  
**SJF** THE SAM J. FRANKINO FOUNDATION **Martha Thompson**

With additional support from Tim O'Brien and Breck Platner, and an anonymous donor  
Media sponsor: Ideastream

**Recent Acquisitions 2014–2017** Mar 17–Jun 6, Julia and Larry Pollock Focus Gallery (010). Twenty-nine artworks provide a sampling of the museum's more than 2,500 acquisitions since 2014. Spanning the centuries and the globe, the objects reflect an encyclopedic collection that communicates the story of human achievement in the arts.

**Beyond Angkor: Cambodian Sculpture from Banteay Chhmar** Through Mar 25, Kelvin and Eleanor Smith Foundation Exhibition Gallery. A loan from the National Museum of Cambodia of a wall section from the temple at Banteay Chhmar, plus works from the CMA's collection.  
Organized in cooperation with the Ministry of Culture and Fine Arts of the Government of the Kingdom of Cambodia

Made possible in part by gifts from two anonymous donors



DAVID BRIGHFORD

**Dana Schutz: Eating Atom Bombs** Through Apr 15, Transformer Station. Debut of a new body of work by Cleveland Institute of Art alum Dana Schutz. Created mostly in the past year, the paintings reflect the turbulent political atmosphere in the wake of the 2016 US election.  
Made possible in part by a gift from the Scott C. Mueller Family

**Brett Weston: Photographs** Through May 6, Mark Schwartz and Bettina Katz Photography Gallery (230). Drawn from the museum's collection, this survey of four decades of Weston's work debuts more than 40 photographs from the Brett Weston Archive that were donated in 2017.  
Made possible in part by a gift from Donald F. and Anne T. Palmer

**Graphic Discontent: German Expressionism on Paper** Through May 13, James and Hanna Bartlett Prints and Drawings Gallery (101). This exhibition spans the period before and just after the First World War, when Expressionism mirrored the urgency, drama, and despair of world events, through more than 50 prints and drawings from the museum's collection.

TOP  
**Rodin—100 Years**

LEFT  
**Brett Weston: Photographs**





# Acquisition Highlights

A focus exhibition celebrates major additions to the collection from the past four years

**Portrait #16, South Africa** 2016 (printed 2017). Pieter Hugo (South African, b. 1976). Digital chromogenic print. Dudley P. Allen Fund, 2017.67



**EXHIBITION**  
**Recent Acquisitions 2014–2017**

March 17–June 6  
Julia and Larry Pollock Focus Gallery (010)

**GALLERY TALK**  
Wed/Apr 4, 6:00

PREVIOUS PAGE  
**Portrait of Colonel Charles Heathcote** (detail), c. 1771–72. Joseph Wright of Derby (British, 1734–1797). See page 22.

Throughout its 101-year history, the Cleveland Museum of Art has cultivated the reputation as having a collection of masterpieces. Selecting objects from around the world that tell the story of human achievement in the arts, we continue to add to our renowned collection. The museum’s curators seek out works of art that are rare, historically significant, well preserved, finely crafted, aesthetically powerful, and emotionally gripping.

This issue of *Cleveland Art* highlights selected acquisitions from 2017. These objects come from all four corners of the globe and span the centuries. The examples presented in the pages that follow include two beautifully preserved Andean textiles—a head cloth and a tunic—made by the Chancay people; a late Gothic sculpture of Saint John the Baptist attributed to the Netherlandish sculptor Jan Crocq, likely made to decorate the exterior of the Sainte-Chapelle of Dijon; and *Moria Camp, Lesbos*, a monumental photograph from 2016 by Richard Mosse, who used a thermal-radiation camera to address Europe’s current refugee crisis from a totally new perspective.

**Heather Lemonedes**  
Chief Curator

Generous donors enriched many areas of the collection. Agnes Gund’s spectacular gift to the contemporary collection included three paintings—Brice Marden’s *Sea Painting I*, Robert Colescott’s *Tea for Two (The Collector)*, and Donald Sultan’s *Forest Fire, January 5, 1984*—as well as Adja Yunkers’s pastel *Sestina II* and Claes Oldenburg’s *Standing Mitt with Ball*, a beloved monumental sculpture on view in the Ames Family Atrium. Donna Reid gave a group of ten Chinese ceramics, ranging from the Neolithic Majiayao culture through the Yuan dynasty (1271–1368). This significant gift complements the museum’s strong collection of Chinese ceramics. Frances “Franny” P. Taft, a museum trustee who died last May, bequested several works from her personal collection, including the *Taft Anniversary Necklace* by Cleveland goldsmith John Paul Miller. Taft’s husband commissioned this fabulous necklace—a masterpiece of Miller’s “gold nugget” or “fragment” style—to mark a milestone in the couple’s long marriage. John and Agneta Solomon provided the funds for an ancient Andean vessel with a reclining figure

**Head Beaker** 900–1100. Central Andes (Peru), north coast, Lambayeque (Sicán) people. Gold, hammered; 23.5 x 19.8 cm. Severance and Greta Millikin Purchase Fund, 2015.6




and birds in the Cupisnique style, now on view in the Pre-Columbian galleries.

This spring, selected works that entered the museum over the past four years are showcased in *Recent Acquisitions 2014–2017* in the Julia and Larry Pollock Focus Gallery. Twenty-nine objects provide a sampling of the more than 2,500 objects added to the collection during that period. In the following pages, our curators discuss a number of objects featured in the exhibition, including two old master paintings: Johan König’s *Ascension of Christ* from 1622, a vividly colored German Mannerist painting on copper; and Joseph Wright of Derby’s *Portrait of Colonel Charles Heathcote* from about 1771–72, which combines a meticulous, highly detailed technique used in the subject’s face and costume with expressive, almost abstract brushwork in the landscape. Also described are a beautifully preserved 14th-century Japanese Buddhist painting, *The Wisdom King of Passion (Aizen Myōō)*, who converts carnal lust into a desire for enlightenment, and three Nabeshima dishes that exemplify the first porcelain ever made in premodern Japan.

Unconventional juxtapositions in the focus exhibition prompt visitors to discover common themes in diverse art forms. For example, the late Gothic sculpture of Saint John the Baptist, in which the saint holds a lamb—a symbol of Christ in his sacrificial role as the Redeemer—is on view near a monumental photograph from 2016 by Pieter Hugo, *Portrait #16, South Africa*, in which a boy holds his younger brother in a pose that recalls the Pietà.

Three Chinese ceramics given by Donna Reid include a Meiping vase made to hold a flowering plum branch and a conical bowl created for whipping powdered tea—both from the Song Dynasty—as well as a green-glazed covered jar decorated with carved lotus petals from the Northern Dynasties period. Also on view are two Pre-Columbian gold objects: a beaker from Peru’s Lambayeque people depicting the visage of either the culture’s principal deity or the deified founder of its ruling dynasty, and a large chest ornament from Colombia’s Calima region.

Visitors are encouraged to seek out more than 50 additional recent acquisitions throughout the museum’s permanent collection, their labels marked with “Recent Acquisition” stickers. Forty-two landscapes and still lifes from the Brett Weston Archive donated to the museum in 2017 by collector Christian Keesee are featured in the exhibition *Brett Weston: Photographs*, on view in the Mark Schwartz and Bettina Katz Photography Gallery through May 6. Last year the CMA also acquired its first example of performance art: Pierre Huyghe’s *Name Announcer* from 2011 reflects the growing presence of scripted performance, live action, and interpersonal exchange in contemporary art. Visitors can experience *Name Announcer* in the contemporary galleries on weekends beginning Saturday, March 17. 

**Male Figure** late 1800s–early 1900s. Democratic Republic of the Congo, Mbole people. Wood, pigment, copper tacks; h. 42 cm. Purchase from the J. H. Wade Fund, 2016.33



PRE-COLUMBIAN ART

Vessel with Reclining Figure and Birds

2200–200 BC. Central Andes (Peru), north coast, Cupisnique people. Ceramic and pigment (cinnabar?); 14.3 x 14.9 cm. Gift of John and Agneta Solomon, 2017.55

The Pre-Columbian collection comprises works from the three ancient American macro-regions: Mesoamerica (mainly Mexico, Guatemala, and Belize), the Isthmian Area (Costa Rica, Panama, and Colombia), and the Central Andes (principally Peru). Historically, the museum’s collection has tilted strongly toward Mesoamerica, the land of the Aztec Empire, the earlier Maya city-states, and many other cultures that developed after about 2000 BC. Equally important, however, are the cultural achievements and artistic legacy of the Central Andean region—home of the Inka and Wari Empires, which stood on the shoulders of civilizations that date back to 3000 BC. Over the past 15 years, acquisition efforts have thus focused to a large degree on building the Andean collection. Last year brought the addition of seven objects, including three of the artistically elaborate textiles for which the region is rightfully famous.

The earliest object illustrated here is a fascinating, perhaps unique vessel made by the Cupisnique (coo-piz-*knee*-kay), the earliest ceramics-producing people of Peru’s north coast. The vessel’s small size and sculptural complexity give it the power of a miniature to draw the viewer close. The stirrup-shaped spout, a north coast hallmark that may once have had symbolic meaning, forms a framing arch. The mythical creature in relief on two sides of the spout may be inspired by an insect or even a caiman (New World crocodile). Beneath the spout’s arch, two birds perched on the vessel’s doughnut-shaped chamber peck at a supine human—a presumed reference to death. Like other Cupisnique ceramics, this example was fired in a low-oxygen environment that drove carbon into the surface and turned it black; after firing, the imagery was highlighted with red pigment, probably cinnabar.

Next chronologically is a beautifully carved bone object made by an artist of the highland Wari Empire (600–1000), the most complex civilization to develop in Peru before the Inka. Once lashed to the shaft of a spear-thrower, it served as the weapon’s thumb rest or grip as well as its most sculpturally elaborate element. The subject matter echoes the function. It involves a supernatural creature—its other-than-human nature signaled by a fanged mouth and avian wings and tail feathers—crouching over a small human victim, the head visible on the front of the object and the feet and legs on the back. The human’s head twists to one side to expose the throat to a knife held in the larger figure’s right hand. Thus, the scene captures the

Susan E. Bergh  
Curator of  
Pre-Columbian  
and Native North  
American Art



crucial moment in a sacrificial offering likely made to ensure the benevolence of divine forces. The so-called Sacrificer or Decapitator is one of the major supernatural beings depicted in Wari art.

Finally are two garments from the later Chancay (1000–1532), whose coastal homeland the Inka conquered before they, in turn, succumbed to Spanish forces in the early 16th century. These welcome textiles inaugurate the museum’s representation of the Chancay weaving tradition, one of the Andes’s most distinguished. One, a square cloth with two deep blue corners and a field patterned in pale orange and brown, probably served as a head cloth, an important item of women’s wear. Chancay weavers are most noted for head cloths with decoration created through gauze weaves. This example represents a less common type, patterned not during weaving with gauze but rather with tie-dyeing, which typically produces diamond-shaped or rhomboid motifs like those in the field. Its beautiful colors evoke deep twilight, when the sky turns a luminous dark blue and a shimmer of orange light appears on the horizon.

Head Cloth 1000–1460s.  
Central Andes (Peru), central coast, Chancay people.  
Cotton; 99.1 x 99.1 cm.  
Severance and Greta Millikin  
Purchase Fund, 2017.60



Sleeved Tunic 1470–1532.  
Central Andes (Peru), central coast, Chancay people.  
Cotton and camelid fiber;  
40.6 x 127.5 cm. Severance  
and Greta Millikin Purchase  
Fund, 2017.193

A sleeved tunic, made with yarns dyed in a pleasing pink and gold palette, seems to have been made by Chancay weavers after the Inka conquest in the 1460s. Two traits indicate its status as a high-prestige garment: its labor- and resource-intensive technique—slit tapestry—and its copious use of alpaca fiber imported from the highlands. The wide,

short proportions and sleeves are typical of Chancay, as is the small-scale, interlocked design that repeats in the eight patterned columns. The stepped blocks along the edges, however, seem to be drawn from a poorly understood, contemporary textile style that strongly appealed to Chancay weavers and their patrons.





Donna and James Reid gave a group of ten Chinese ceramics to the museum in 2017; three of these—a large Meiping vase and a conical bowl from the Song dynasty (960–1279), and a covered jar with lotus design (illustrated here) from the Northern Dynasties period (AD 386–581)—are included in the *Recent Acquisitions* focus exhibition that opens in March.

The jar still has its original cover, which is rare among surviving examples. Its missing knob most likely had the shape of a lotus bud. Beautifully carved lotus petals cover the vessel’s shoulder and lid under a translucent green glaze. In Buddhism, the lotus flower symbolizes purity and detachment from worldly affairs; its presence suggests that this vessel was meant to be used in a religious context. The well-crafted double-loop handles may have held a silk cloth or other textile that would have been folded over the lid to keep it in place. This aesthetic prefigures the celebrated green celadons in adjacent regions.

**Covered Jar with Carved Lotus Petals** China, Northern Dynasties period (AD 386–581). Ceramic; h. 24.6 cm. Gift of Donna and James Reid, 2017.16

**Clarissa von Spee**  
Curator of  
Chinese Art



**Wisdom King of Passion (Aizen Myōō)** 1300s. Japan, Kamakura period (1185–1333) to Nanbokuchō period (1336–1392). Hanging scroll; ink, color, gold, and cut gold on silk; painting: 102 x 60.5 cm. Purchase from the J. H. Wade Fund, 2017.101



Among the year’s important Japanese art acquisitions is a painting of Aizen Myōō, one of the Five Great Wisdom Kings who protect the Five Wisdom Buddhas. In Japanese, *Aizen* means “passion”—literally “dyed with love”—and *myōō* means “bright king.” As the Wisdom King of Passion, Aizen converts carnal desire into a more constructive quest for enlightenment, illuminating the world and dispelling ignorance. Although the myōō are a category of deity incorporated into Buddhism from Hindu traditions, Aizen does not exist in Indian texts or iconography.

Befitting his association with passion, Aizen’s body is red. The deity is generally depicted with six arms, as in this painting. In his principal arms, he holds a vajra bell and pestle. One pair of subsidiary arms holds a bow and arrow, and the other pair a lotus bud and an item hidden by Aizen’s closed fist. Characterized by a flaming mandorla, or body halo, he sits upon a lotus supported by a vase from which flow flaming, wish-fulfilling jewels. This medieval representation of Aizen is of excellent quality, conveying the color palette, complexity of design,

**Sinéad Vilbar**  
Curator of  
Japanese Art

**BELOW, LEFT TO RIGHT**  
**Dish with Gingko Leaves** c. 1688–1704. Japan, Edo period (1615–1868), Genroku era (1688–1704). Porcelain with underglaze blue (Hizen ware, Nabeshima type); diam. 20 cm. Purchase from the J. H. Wade Fund, 2017.61

**Dish with Maple Leaves in Waves** c. 1688–1716. Japan, Edo period (1615–1868), Genroku/Shotoku eras (1688–1716). Porcelain with underglaze blue and overglaze color enamel (Hizen ware, Nabeshima type); diam. 19.7 cm. Purchase from the J. H. Wade Fund, 2017.62

**Dish with Sweet Osmanthus and Cloud** c. 1688–1716. Japan, Edo period (1615–1868), Genroku/Shotoku eras (1688–1716). Porcelain with underglaze blue and overglaze color enamel (Hizen ware, Nabeshima type); diam. 20 cm. Purchase from the J. H. Wade Fund, 2017.63

fine line work, and use of cut gold characteristic of the best 14th-century Japanese Buddhist painting. Images of Aizen were especially prevalent in the 1300s and 1400s due to the deity’s association with the repulsion of attempted invasions by Mongol forces; gallery 235B currently features a wood sculpture dated to the 1200s. Our newly acquired painting will serve as a wonderful complement, especially as it depicts implements now missing from a number of the sculpture’s hands.

Also new to the collection are three elegant Japanese porcelain dishes produced by elite ceramicists working for the Nabeshima clan in the country’s southern island of Kyushu. One of the three, made between 1688 and 1704, is entirely in underglaze blue, with a dynamic, graphically powerful design of abstracted gingko leaves and other foliate motifs. The other two dishes, created between 1688 and 1716, have both underglaze blue and overglaze color enamels ranging from bright oranges to subtle pale greens. Every other year, most of the regional rulers serving the Tokugawa military regime, lords known as *daimyō*, were required to reside in the military capital of Edo, present-day Tokyo, where they presented gifts to the Tokugawa shogun. Taking advantage of the recent discovery of kaolin in northern Kyushu, which attracted the best ceramicists in the realm, the Nabeshima clan daimyō of the Suga domain offered the shogun exquisite sets of porcelain tableware with appealing motifs and color schemes. The maple leaves floating along the tur-

bulent river current in one of the museum’s recently acquired dishes relate to a motif derived from classical Japanese poetry, in which the red leaves of autumn ride along the Tatsuta River in Kyoto. A poem by courtier and poet Ariwara no Narihira (825–880) reads:

*Chihayaburu*  
*Kamiyo kikazu*  
*Tatsuta-gawa*  
*Kara kurenai ni*  
*Mizu kukuru to wa*

Unheard of  
even in the legendary age  
of the awesome gods:  
Tatsuta River in scarlet  
and the water flowing under it.

—Translated by Joshua Mostow

No small portion of the porcelain produced in Japan during the Edo period was intended for the European market, replacing difficult-to-obtain Chinese export porcelain after the fall of the Ming dynasty (1368–1644). As a result, many of the ceramicists involved in its creation catered to European taste. Nabeshima ware offers us insight into what sophisticated Japanese made for their own use, combining their admiration of Chinese porcelain shapes and motifs with elements drawn from Japan’s rich cultural sources. 🏯







**The Entombment** c. 1596. Giovanni de' Vecchi (Italian, 1536–1615). Pen and brown ink, purple wash, over traces of lead point or graphite; squared in lead point or graphite; sheet: 20.2 x 14.7 cm; secondary support: 25.7 x 21.3 cm. Purchase from the J. H. Wade Fund, 2017.5

Giovanni de' Vecchi's *The Entombment* is a preparatory study for an altarpiece he painted in 1596 for the church of Santa Prassede in Rome. This spirited drawing depicts the dead Christ carried to an open tomb in the upper left background by John the Evangelist, Nicodemus, and Joseph of Arimathea. Christ's grieving mother collapses into the arms of her female companions, while Mary Magdalene adoringly cradles his feet. De' Vecchi, among Rome's most interesting and distinguished painters during the late 1500s, practiced a late Mannerist style characterized by an emotional intensity that contrasted with the coolly elegant artifice of works by most other artists of the period.

In this working drawing, looping strokes and animated squiggles of the pen simultaneously evoke and dissolve the forms of the figures, which de' Vecchi typically modeled using touches of purple-pink watercolor. Particularly fascinating are passages where the artist appears to have been “thinking” on paper, such as the dark flurry of lines forming the torso

and turbaned head of Nicodemus, and the face of Christ's mother, drawn once in brown ink and again, higher up, with purple wash.

In 1675–76, about 80 years after Giovanni de' Vecchi's commission in Rome, the artist Domenico Maria Canuti was there to execute a ceiling fresco for the grand Palazzo Altieri. His pen and ink drawing *Apotheosis of Romulus* features a design for a *quadratura*, an illusionistic type of painting where images of architectural elements depicted on a wall or ceiling appear to be part of the actual architectural setting. Canuti made the drawing in order to establish the relationship between the figural group and the *quadratura* with geometric precision. In the center he sketched Romulus, founder of Rome, floating upward toward a bank of clouds to be welcomed by Jupiter, Venus, and other Olympian gods. Three dotted perspectival lines, rendered with chalk, radiate from the figural group. Two of the lines meet at right angles on the figure of Venus, extending vertically downward to the tip of a 24-pointed star and a perfectly rendered circular crown, and horizontally toward an architrave on the left. A third line angled at 45 degrees establishes the corner of the room, aided by another 24-point star rendered in perfect perspective. This extraordinary drawing shows a Baroque artist using all of his training and talent to execute a design both mathematical and imaginary in its scope.

The Austrian Expressionist Oskar Kokoschka made *Birth of a Child* during a period of political upheaval and intense personal anguish, just a few months after the outbreak of the First World War in Europe. The sheet is preparatory for a large decorative fresco planned for a reception hall's interior walls at a cemetery complex in the city of Breslau in present-day Poland. Using tempera paints in brilliant, contrasting colors, Kokoschka applied them with a brush at various thicknesses and incorporated some of the drips of paint into his design.

The work's visible brushstrokes and strongly directional patches of color create vigor and movement around a central reclining white-clad figure—a woman giving birth. The hardship of the birthing process is relayed through the motions of the three surrounding women: a woman in pink holds the birthing woman's arms above her head, while another in green at her side grasps her shoulders, a gesture almost violent in its force. A third woman pours a basin of

**Birth of a Child (Geburt eines Kindes)** 1914. Oskar Kokoschka (Austrian, 1886–1980). Tempera paint and charcoal; 49.4 x 56 cm. Purchase from the J. H. Wade Fund, 2017.102



**The Apotheosis of Romulus: Design for a Ceiling** c. 1675–76. Domenico Maria Canuti (Italian, 1625–1684). Black chalk, pen and brown ink,

brown wash, heightened with white, with perspectival indications; 24 x 37.7 cm. Severance and Greta Millikin Purchase Fund, 2017.104

water between the birthing woman's legs. Has the baby been born? Taken away? The newborn is noticeably absent, and the mother's lifeless pallor foretells a tragic outcome. Indeed, Kokoschka intended this scene as the opening to a sequence portraying the inevitability of death at every stage of life.

Kokoschka's tormented relationship with Viennese socialite Alma Mahler ended around the time this painting on paper was made. He was particularly grief-stricken by Mahler's decision to end her pregnancy. Responding emotionally through his art, Kokoschka created a number of works in 1914 that, like this one, featured women as life-giving mothers, but also as torturers of men. This work is on view through May 13 in the exhibition *Graphic Discontent: German Expressionism on Paper*. 🏠



**The Adoration of the Shepherds** c. 1552.  
Battista Franco (Italian, c. 1510–1561). Etching with engraving on paper; platemark: 37.5 x 51 cm. Alma Kroeger Fund, 2017.107



**T**he *Adoration of the Shepherds* was made after 1550, when the artist Battista Franco had returned to his native Venice after working in Rome, Florence, and Urbino. This large and carefully worked etching depicts a group of shepherds who visit the Virgin Mary and Christ child just after the birth, guided by a host of angels and a shining star. The Virgin and Child are flanked by the half-clothed visitors, portrayed in dynamic, twisting positions, whose pointing gestures and directional gazes—mirrored by those of an ass and a cow—offer witness to the miraculous birth.

To the right of the child sits Joseph, his right hand poised in a contemplative position below his chin. Joseph’s thoughtful approach to the birth is complemented in the middle ground by two groups of men who converse with one another rather than peer at the child. Franco thus juxtaposes action and reflection, emphasizing two possibilities for spiritual engagement. In the background, ancient ruins on the left and an Italian city on the right suggest that the narrative takes place both as a historical event in the distant past and as a spiritual event in the present-day lives of its viewers.

**Emily J. Peters**  
Curator of Prints  
and Drawings

**James Wehn**  
Andrew W. Mellon  
Curatorial Fellow

**M**ade a few decades after Battista Franco’s etching, the brilliantly luminous engraving *Wealth Permits Stupidity* examines affluence as the source of all ills. The allegorical print was produced in Antwerp in the Netherlands at the end of the 16th century, when moralizing imagery was common. The interior palace scene features a king, a personification of Greed, who counts his money at a large table. Dazzled by the precious metal wares at his feet, he is unaware that a jester wearing a paper crown places a fool’s cap on his head. Across the well-appointed table, the king’s female counterpart demonstrates Vanity, one of the pitfalls of wealth. She stares into a mirror—its reflection has transformed her into an elderly woman—while a monkey looks up her skirt. An older woman with a parrot on her arm, a personification of Flattery, cools the vain lady from behind with a fan.

A well-dressed female figure with a boar’s head, representing Stupidity, brings food and drink served with opulent plate. However, the victuals are not abundant: no glasses are full, no platters piled; even the servant in the back carries a barren tray. The birdcage above is also empty, a reference to loss

**Better Be Watching the Clouds—Plate 438**  
2001/2017. Walid Raad (Lebanese, born 1967). Pigmented inkjet print; 76.2 x 50.8 cm. Alma Kroeger Fund, 2017.196

or barrenness. Wealth has overcome the couple’s senses. Their pointless lives will end with neither truth, nor issue. *Wealth Permits Stupidity* would have found a ready audience among Antwerp’s sophisticated local and international merchants and courtiers, for whom such allegory was a typical feature in visual imagery, plays, and street theater of the period.

**T**hree recently acquired prints by internationally acclaimed media artist Walid Raad explore timeless social concerns about access to information, the assertion and perception of truth, and the nature and role of mass media. All three prints are from Raad’s series *Better Be Watching the Clouds*. To create the series, the artist appropriated colorful pages from a Middle Eastern botanical guidebook and added black and white photos of world leaders involved in the Lebanese Civil War (1975–91). The collaged faces form the center of blossoms, as if the influential leaders have seeped into the ground of the Middle East and sprouted in an eerie transmutation of its landscape.

Born in Lebanon, Raad grew up in East Beirut. In 1983 escalating violence led to his relocation to



**Wealth Permits Stupidity (Stultitiam patitur opes)** 1588. Raphael Sadeler I (Netherlandish, 1560/62–1628/32). After Joos Van Winghe (Netherlandish, 1544–1603). Engraving on paper; sheet: 31.4 x 37.1 cm; image: 29.2 x 35.8 cm. Dudley P. Allen Fund, 2017.199



the United States, where he finished high school and went on to pursue photography and Middle Eastern studies. In his work, which includes documentary-style photographs, videos, and notebooks, Raad weaves together fictional stories with real events to raise questions about Lebanon’s modern history and to challenge the foundations of what people believe to be true. For example, according to Raad, *Better Be Watching the Clouds* is a logbook made by Fadwa Hassoun, a Lebanese intelligence officer and botanist who was responsible for assigning floral code names to political and military leaders during the war. Thus in the surreal *Plate 438*, former Lebanese politician Kamal Joumblatt is Pink Sorel, a “herbaceous plant” found in “waste ground, originally cultivated.” Raad leaves it to the viewer to decide whether the code name is arbitrary or carries a hidden, satirical meaning. The print’s imaginary history as an intelligence record further confuses the boundaries between real and fake, public and secret, art and artifact. 📖





The 230 works added to the photography collection in 2017 represent a plethora of periods, styles, and subjects. Techniques range from 19th-century photographs on enamel to contemporary tintypes and gelatin silver and digital prints. Artists hail from as near as Cleveland and as far as Iran and South Africa.

Generous gifts of work by three important American photographers deepened our holdings of documentary and landscape images. The family of Walter Rosenblum donated 19 of his photographs, including eloquent street scenes and illuminating portraits of residents of New York's poor neighborhoods between 1938 and 1980 and of Haitians in 1957–59, along with

**Barbara Tannenbaum**  
Curator of Photography

an iconic image shot on the beaches of Normandy when Rosenblum served as an Army combat photographer during the Second World War. Roman Vishniac photographed Jewish life in Central and Eastern Europe in the mid-1930s. His daughter, Mara Vishniac Kohn, gave 22 haunting works that powerfully convey the privations of discrimination

and record a way of life extinguished by the Nazis and the war. Vishniac's and Rosenblum's images hold hallowed places in the annals of documentary photography. The Christian Keesee Collection donated 51 photographs by the masterful Brett Weston. Forty-two of these images of the natural and built environment are on view through May 6 in the photography gallery.

In an inspiring example of arts patronage combined with social advocacy, the George Gund Foundation commissions distinguished artists to photograph areas of interest in northeast Ohio for the foundation's annual reports. To ensure that this legacy remains within the community, the foundation each year generously donates prints from the project. In 2017 the museum received 12 portraits by Andrea Modica of Cleveland women who launched nontraditional careers with help from the organization Hard Hatted Women, along with 11 landscape views by Jeffrey Whetstone exploring the evolving Cuyahoga River.

**Moria Camp, Lesbos**  
2016. Richard Mosse (Irish, b. 1980). Digital chromogenic print on metallic paper; overall: 121.9 x 425 cm. Purchased with funds donated by William and Margaret Lipscomb in honor of the 25th Anniversary of the Friends of Photography, 2017.68

**BELOW RIGHT**  
Two details from Mosse's expansive image

The largest and most technically innovative photograph acquired last year was Richard Mosse's *Moria Camp, Lesbos*. Part of the Irish artist's *Heat Maps* series—stunningly beautiful yet chilling images of the overcrowded, squalid camps that house Middle Eastern and North African emigrants in Europe—this enormous panoramic landscape view from 2016 was purchased with funds generously donated by William and Margaret Lipscomb. The work comprises approximately one thousand individual photographs digitally stitched together to form a unified whole. Mosse used an extremely high-resolution camera that records thermal radiation rather than light; it can detect a human body from 30.3 kilometers. This technology was created for military use to track and target enemies in border surveillance and combat.

Through the camera's eye, humans become biological traces instead of individuals, a condition that

echoes the treatment of the refugees. Stateless, they lack a legal identity and basic human rights, including freedom of movement. Created with a camera that dehumanizes its subjects, *Moria Camp* also contains numerous close-up views of domestic life in the compound that do just the opposite. Adults cook and wash clothes; children play. The mundane, fragile nature of daily life contrasts with the gravity of the content.

*Moria Camp*'s monumental scale and conflation of historical fact with artistic imagination and invention argue for its location within the tradition of history painting as well as photography. Viewing this detention camp in the country revered as the cradle of democracy delivers a gut punch. Mosse brilliantly subverts a technology of covert surveillance and destruction, using it to foster awareness and empathy. 🏠☰



**ABOVE**  
**Musarnik (Follower of the Musar Movement) Studying in a Yeshiva, Wilno** c. 1935–38. Roman Vishniac (American, 1897–1997). Gelatin silver print; 35.2 x 27.9 cm. Gift of Mara Vishniac Kohn, 2017.34



**LEFT**  
**Group in Front of Fence, Pitt Street, Lower East Side, New York** 1938 (printed later). Walter Rosenblum (American, 1919–2006). Gelatin silver print, toned; 19.5 x 25.1 cm. Gift of the Rosenblum Family, 2017.83







## AMERICAN ART

**Alabama** 1960. Norman Lewis (American, 1909–1979). Oil on canvas; 122.6 x 184.5 cm. John L. Severance Fund, 2017.1. © Estate of Norman W. Lewis; courtesy of Michael Rosenfeld Gallery LLC, New York, NY

The museum’s noteworthy collection of American painting recently added *Alabama*, a superb work by Norman Lewis. Visually arresting and generously scaled, *Alabama* is a powerful abstract composition with vigorous white brushwork applied in linear and curved swaths against a black background. The brushstrokes gather in such number and intensity amid the lower central area of the canvas that the background is obliterated in places, creating an overall effect of jostling white forms in inky darkness. In terms of style, the painting is a key contribution to Abstract Expressionism, the mid 20th-century movement devoted to communicating psychological and emotional impulses through line, shape, color, and texture, most often without overtly recognizable references to the visible world.

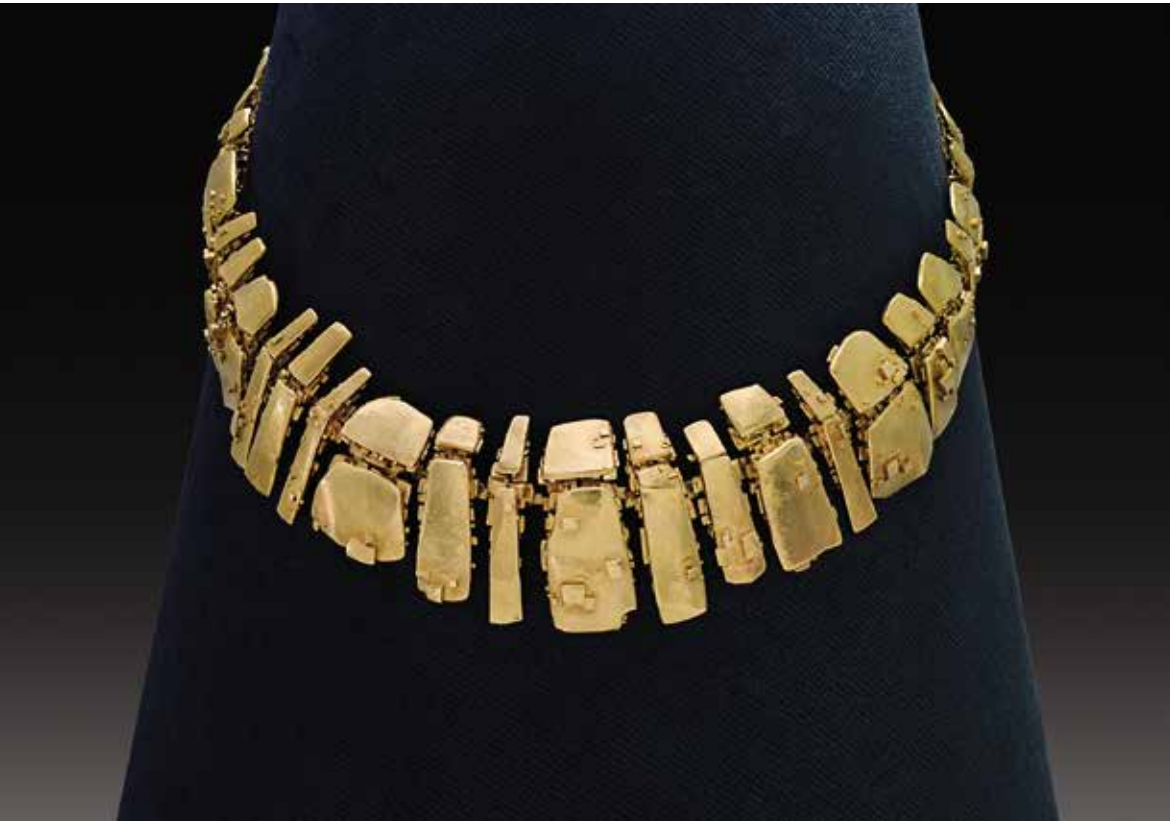
Harlem-based Norman Lewis was the only African American artist to associate with and exhibit alongside the founders of Abstract Expressionism. During his career he had several solo exhibitions and participated in numerous group shows, including the prestigious Venice Biennale in 1956. Yet despite his achievements, Lewis did not attain the level of fame necessary to guarantee him a place in the early histories of Abstract Expressionism; indeed, prejudicial attitudes toward his race hampered his acceptance among the dominant circles of networking and patronage. However, following a period of lim-

**Mark Cole**  
Curator of American  
Painting and Sculpture

ited attention in the decades after his death in 1979, interest has steadily increased during the past quarter century. In recent years the artist has rightfully joined the acknowledged ranks of essential Abstract Expressionist painters.

Produced intermittently throughout the 1960s, Lewis’s most original and admired works are the approximately two dozen canvases constituting his *Civil Rights* series, which provide a unique fusion of Abstract Expressionist aesthetics and social commentary. Energized by the civil rights movement in the United States, and unwilling to ignore the significant transformations taking place, the artist searched for a way to align his abiding interest in abstraction with current events. *Alabama* distinguishes itself as the masterpiece of the series. The painting’s title refers to one of the most notoriously recalcitrant states in the struggle for African American civil rights, and Lewis’s choice to limit his palette to black and white offered a symbolic duality for a time entrenched in racial conflict. In addition, the painting’s composition has prompted viewers to draw associations from its abstract shapes, such as a nocturnal conflagration with sparks flying upward—or, more emphatically, a nighttime Ku Klux Klan gathering. Widely published and exhibited, *Alabama* is regarded by aficionados and scholars of Lewis’s work as his most emotionally resonant and intellectually forceful creation. 🏠

## DECORATIVE ART



**Taft Anniversary Necklace** 1991. John Paul Miller (American, 1918–2013). Gold; 50 x 3.5 x 1 cm. Bequest of Frances P. Taft, Trustee of the Cleveland Museum of Art, 1973–2017, 2017.202

**Seedpod Brooch** 1962. John Paul Miller. Gold; h. 5.1 cm. Bequest of Frances P. Taft, Trustee of the Cleveland Museum of Art, 1973–2017, 2017.204

The remarkable Frances “Franny” Taft served as a museum trustee from 1973 until her death in 2017 at age 95. She taught at the Cleveland Institute of Art for 62 years and was a ubiquitous presence at northeast Ohio art openings with her husband, Seth, who died in 2013. Franny made a bequest to the museum of a magnificent group of works by goldsmith John Paul Miller and silversmith Frederick Miller, both based in Cleveland. These treasures represent an important patron relationship unlike almost any other in the two artists’ careers. John and Frederick worked with Franny at the Cleveland Institute of Art and enjoyed a lifelong friendship with the Tafts. As a result, their work for the couple represents a collaborative process that elevates each piece above a mere commission to a more personal expression of a cherished relationship.

The *Taft Anniversary Necklace* from 1991 was commissioned by Seth Taft as a gift for his wife on their golden anniversary celebrating 50 years of marriage. John Paul Miller had previously created two smaller, less ambitious works in this “gold nugget” or “fragment” style in 1971 and 1986, but the Taft necklace synthesized his understanding of weight, balance, texture, and form in a new way. A masterwork of goldsmithing, it represents a pinnacle in Miller’s career. The CMA archives house drawings and preliminary studies for this work.

**Stephen Harrison**  
Curator of  
Decorative Art  
and Design

Also in the bequest are works such as Miller’s early *Seedpod Brooch*, made after his landmark discovery of the granulation technique in 1952–53. Here he contrasts hammered planes with granulated surfaces to emphasize texture and enhance the drama of discovery—a technique that would become a hallmark of Miller’s naturalistic compositions. 🏠







This remarkable life-size sculpture of John the Baptist immediately impresses with spectacular three-dimensionality: its deeply undercut draperies, the saint’s sharply incised crescent-shaped curls and beard and his camel fleece coat, the fur of the lamb. Undoubtedly carved by Netherlandish sculptor Jan Crocq, an artist who delighted in bold and distinctive patterns, *Saint John the Baptist* is stylistically datable to about 1500, when Crocq was working in eastern France. A native of the Burgundian Netherlands, the artist is mentioned in the guild registers for the cities of Bruges and Antwerp where he was known as an engraver and a carver of architectural ornaments. Crocq moved to eastern France early in his career to serve René II, Duke of Lorraine and Duke of Bar, from 1486 to 1510, working mostly in the town of Nancy.

John the Baptist was a much beloved and widely venerated saint throughout the Middle Ages. Represented here in a formal manner typical of Netherlandish art of the late 1300s and 1400s, Saint John wears his traditional camel fleece coat mentioned in the Gospels. The beautifully sculpted fleece, with its scrolling, sinuous patterns, is visible beneath the saint’s heavy, luxuriant outer mantle, which drapes downward over his right shoulder, revealing its finely textured lining. A band of carved pearls and a simple vine-like incised pattern decorate the garment’s hem, suggesting a richly embroidered border and giving the mantle a vestment-like quality. The lamb, an attribute of John the Baptist, rests on the closed book held in the saint’s left hand. Here it serves as a symbol of Christ in his sacrificial role as Redeemer. John’s right hand, now missing, would have pointed to the lamb.

Crocq’s style is deeply rooted in the prominent works by sculptors

Claus Sluter and Claus de Werve at the Carthusian monastic complex at Champmol, near Dijon, in the late 1300s and early 1400s. The sculpture of the Chartreuse de Champmol still held strong influence over regional artists even a century later, and Crocq must have been no exception. Our sculpture of John the Baptist reputedly comes from the Sainte-Chapelle in Dijon, seat of the Order of the Golden Fleece, founded by Duke Philip the Good of Burgundy in 1430. This provenance has been consistently associated with the sculpture since the late 19th century. The chapel housed clerestory sculptures mounted high on consoles within its apse, so John the Baptist would have been seen at a significant height, perhaps 20 or more feet above floor level. Located here were the family monuments and tombs of Crocq’s patron, René II, himself a member of the chivalric order. René is known to have contributed embellishments to the Sainte-Chapelle at this time, and our sculpture may have been one of his commissions.

About two dozen statues, almost all preserved in the region of Lorraine, have now been attributed to Crocq. They are, for the most part, stylistically and technically consistent. Moreover, they represent the finest works produced in the region at the end of the 1400s. On the basis of compelling similarities, the CMA’s newly acquired Saint John can be identified more specifically as a pendant to a figure of Saint Catherine, also attributed to Crocq and of similar dimensions, now in the Metropolitan Museum of Art. This would make both sculptures the only known works by this artist outside France.

The John the Baptist and its corresponding figure of Catherine in New York may have together once formed part of the large suite of apsidal figures at the Sainte-Chapelle in Dijon. The association of these two specific saints is likely intentional, as they are the patron saints of the dynasty’s founders, Philip the Bold and Margaret of Flanders. Their association here would have clearly denoted and honored the founders.

*Saint John the Baptist* carries forward the heritage of Claus Sluter and Claus de Werve from the Chartreuse de Champmol, original home of the ducal tombs and their figural mourners. It provides the museum’s medieval collection with a welcome example of the later development and evolution of Sluterian sculpture. 🏰

**Saint John the Baptist** c. 1500. Attributed to Jan Crocq (Netherlandish, active 1486–1510). Tonnerre limestone; 163 x 59 x 40 cm. Purchase from the J. H. Wade Fund, 2017.54

Over the past year, major works by Johann König, Joseph Wright of Derby, and William Blake entered the CMA’s collection of European painting and sculpture before 1800. The earliest of these was created by Johann König, one of the most distinguished masters of German painting at the start of the 17th century. Following a period of study in Italy, König worked primarily in Augsburg and Nuremberg, creating small, vividly colored cabinet paintings of historical or mythological scenes on copper or vellum supports. Painted in 1622, *The Resurrection of Christ* is an unusually large example of the artist’s work on copper, beautifully showcasing his stunning command of fine detail and color harmonies.

Although Christ’s resurrection is a common subject in Christian art, the Gospels contain no direct account of the event. In König’s interpretation, the triumphant Christ soars up from his tomb toward heaven’s golden light, surrounded by clouds of putti. In dynamic disarray around the empty sarcophagus are the gaudily costumed soldiers who were charged with guarding it—some still slumbering, others

scattering in fright and shielding their eyes against the brilliant light. König used the darkness of the burial chamber to heighten the effect of the blaze of light. Through the massive archway at the back of the scene, dawn breaks over the city of Jerusalem as the holy women Mary Magdalene, Mary of Cleopas, and Mary Salome hasten toward the sepulchre and its mysteriously empty tomb. Merging elements of a Mannerist aesthetic—powerfully muscled bodies in twisted poses, a heightened color palette—with a dynamic, centrifugal organization more characteristic of the Baroque era, König’s *Resurrection of Christ* demonstrates the fluid exchange of stylistic trends across Europe around 1600.

While the acquisition of Johann König’s compelling work underscores the CMA’s intent to provide a more representative understanding of diverse European traditions, other recent acquisitions have added depth to a noted strength of the collection—namely, British painting of the 18th century. Joseph Wright spent most of his life in his native city of Derby, apart from brief periods in Liverpool and Bath, and a visit to Italy in 1773–75. He produced portraits, landscapes, historical scenes, paintings, and modern scientific subjects, many of which demonstrate a profound preoccupation with dramatic lighting effects. Wright’s portrait of Colonel Charles Heathcote (1734–1797) depicts the subject at full length, wearing his military uniform and standing beneath a large oak tree at the center of an expansive landscape. It is one of a handful of small-scale likenesses by Wright of full-length figures in natural settings, compositions that have been described as among the artist’s most successful and appealing portraits. These works also represent Wright’s first forays into the genre of landscape painting. While the figure of Colonel Heathcote is painted in a relatively smooth and detailed technique, the landscape is energetic and thickly encrusted, almost impressionistic. In the trees next to Heathcote, for example, Wright juxtaposed daubs of different colored pigments, applied with palette knife as well as brush, to

**Marjorie E. Wieseman**  
Paul J. and Edith Ingalls  
Vignos Jr. Curator of  
European Paintings  
and Sculpture,  
1500–1800

**Cory Korkow**  
Associate Curator  
of European Art

**The Resurrection of Christ** 1622. Johann König (German, 1586–1642). Oil on copper; 61 x 46 cm. Leonard C. Hanna Jr. Fund, 2017.192





**Saint Matthew** 1799.  
William Blake (British,  
1757–1827). Tempera on  
canvas; 38.5 x 26.5 cm. Mr.  
and Mrs. William H. Marlatt  
Fund, 2017.4

**Portrait of Colonel  
Charles Heathcote**  
c. 1771–72. Joseph Wright of  
Derby (British, 1734–1797).  
Oil on canvas; 127 x 100 cm.  
John L. Severance Fund,  
2017.100



re-create the texture of fluttering leaves and gnarled and weathered bark. Indeed, he gave the landscape as much personality and presence as the colonel himself. *Portrait of Colonel Charles Heathcote*, on view in the focus gallery from March 17 to June 6, will be a striking addition to the British gallery, demonstrating the lively tradition of small-scale portraits that flourished throughout the 18th century alongside life-size Grand Manner portraits by artists such as Gainsborough, Lawrence, and Reynolds.

A decidedly original and independent voice in British art of the same period is that of William Blake, an avid disciple of art history who particularly admired the work of Michelangelo. Blake’s uniquely idiosyncratic, antiestablishment style was guided by visions in which he communicated with God, spirits, and the deceased. A small group of patrons believed in his genius and commissioned works that allowed him to give free rein to his unusual visions. *Saint Matthew* was painted for Thomas Butts, for whom Blake made at least 53 paintings of biblical themes between 1799 and 1803. Butts let Blake choose the subject: characteristically, in this case, a departure from traditional depictions of the angel dictating the gospel to Saint Matthew. Instead, Blake’s angel



presents the completed text—a scroll with blood-red Hebrewesque letters—to the bewildered evangelist.

A prolific engraver and watercolorist, Blake eschewed oil painting in favor of a glue tempera medium that he called “portable fresco”—its recipe, he claimed, revealed to him by Saint Joseph in a dream. This experimental medium allowed Blake to retain the linear drawing essential to his compositions (note the delicate pen-and-ink outlining visible in *Saint Matthew*), but it was extremely fragile. *Saint Matthew*, one of a small number of surviving Blake temperas, communicates the artist’s belief in timeless, supernatural inspiration.

In addition to the painting’s illustrious early ownership by Thomas Butts, during the 19th century it was in the collection of William Michael Rossetti, brother of Dante Gabriel, both members of the Pre-Raphaelite Brotherhood, and after that in the collection of William Bell Scott, a Victorian poet, author, and intimate of the Pre-Raphaelites, for whom Blake was a critical model. The painting is now on view in the British gallery, where Blake’s distinctive style and visionary subject matter contrast sharply with highly finished landscapes and portraits more typical of the period. [🏠](#)

## MODERN ART



**Der Krieg (War)** 1914.  
Heinrich Davringhausen  
(German, 1884–1970). Oil on  
canvas; 82.9 x 70 cm. Mod-  
ern European Painting and  
Sculpture Sundry Purchase  
Fund, 2017.99

During the early months of the First World War, German artist Heinrich Davringhausen painted *Der Krieg (War)*, a haunting vision of a village in flames. Tiny black figures, some carrying and firing guns, find themselves engulfed in an apocalyptic vortex of burning, collapsing buildings, perhaps alluding to the potential obliteration of cities and countries, even of the foundational social structures of Western civilization. Among the undif-

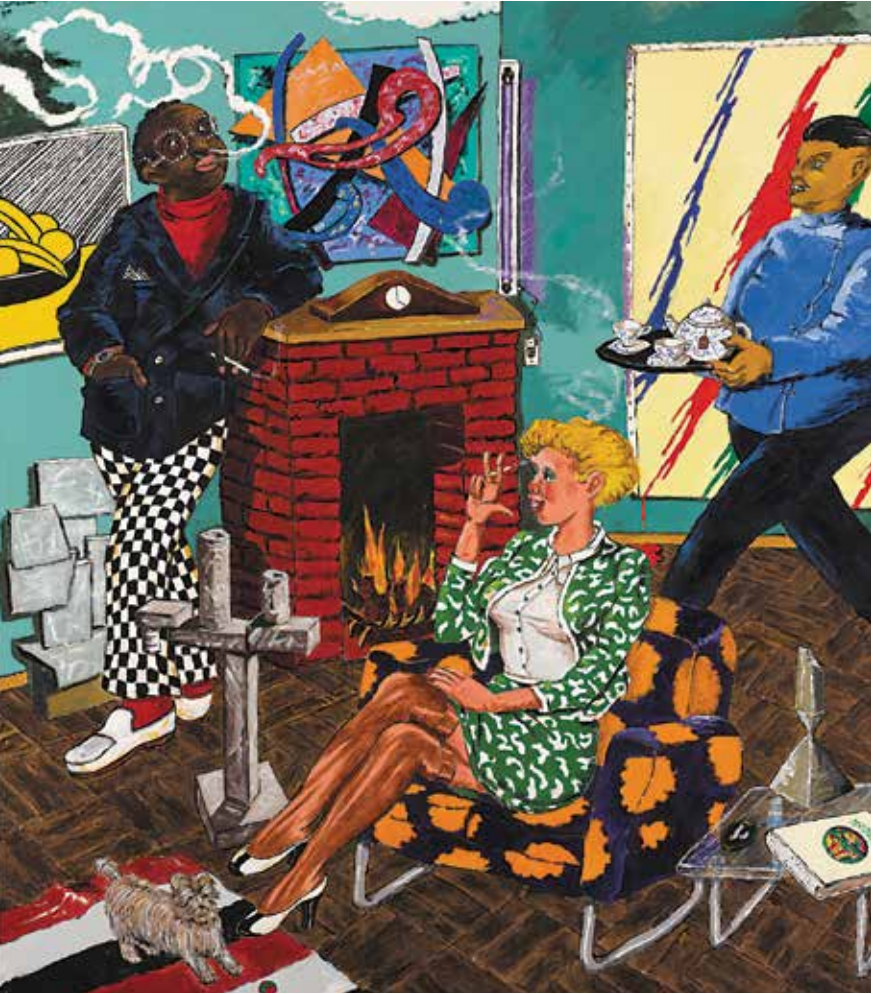
**William H. Robinson**  
Senior Curator  
of Modern Art

ferentiated masses there must also be civilians seeking refuge from the raging violence that threatens to overwhelm them. Davringhausen achieved maximum emotional impact in *Der Krieg* by engaging modernist compositional structures—from highly intensified color to the tightly compressed space of intersecting geometric planes, here shattered into sharp, piercing shapes, like shards of broken glass. This masterful merging of German Expressionist emotion with Cubist and Futurist frameworks represents a significant contribution to the apocalyptic war scenes painted by fellow Expressionists Franz Marc, Otto Dix, Max Beckmann, and Vassily Kandinsky.

Born in Aachen in 1884, Davringhausen studied at the Düsseldorf Academy and was active in Cologne. During his early years as an avant-garde artist in the Rhineland, he exhibited with August Macke, Heinrich Campendonk, and Max Ernst. *Der Krieg* belongs to a small number of surviving works from this period and predates the “realist” style Davringhausen developed as a member of the postwar New Objectivity movement. In the 1930s, the Nazis denounced

Davringhausen as a “degenerate” artist and removed 44 of his works from German museums. He escaped from Germany with his family in 1939 and spent the years of the Second World War living in obscurity in southern France. Most of his early avant-garde paintings were lost or destroyed during the war. *Der Krieg* must have held a special meaning for the artist; it remained in his personal collection until his death in 1970. [🏠](#)





**Tea for Two (The Collector)** 1980. Robert Colescott (American, 1925–2009). Acrylic on canvas; 215.5 x 185 cm. Gift of Agnes Gund given in honor of Darren Walker, 2017.128

**Sea Painting I** 1973–74. Brice Marden (American, b. 1938). Oil and wax on canvas; 182.8 x 137.2 cm. Gift of Agnes Gund given in honor of the Cleveland Museum of Art's Centennial, 2017.127. © Brice Marden / Artists Rights Society (ARS), New York

Last year the Cleveland Museum of Art received an outstanding gift of five important contemporary artworks from Agnes Gund, a deeply committed supporter of the museum and a visionary collector. Among these works is Robert Colescott's *Tea for Two (The Collector)* from 1980. With raw imagery, garish colors, expressive gestures, and visual puns, the painting is a superb example of the artist's pictorial style. Its characteristic subject matter challenges racial and gender-related stereotypes and visual tropes: unlike the centuries-old art historical tradition of featuring white collectors as the subjects of portraits, the collector in Colescott's painting is a man of color, surrounded by artworks reminiscent of those by Frank Stella, David Smith, Roy Lichtenstein, and other blue-chip artists. A servant of ambiguous race and gender presents tea to the collector and his seated white female companion. Colescott has deeply influenced a younger generation of artists whose work uses appropriation to

address the politics of race and gender. His groundbreaking work made him the first African American artist to represent the United States at the Venice Biennale in 1997.

Gund's generous gift also included Brice Marden's *Sea Painting I* of 1973–74, which exemplifies the seminal artist's early experiments with bold color in a wide range of unusual hues. To make this abstract painting, Marden covered two rectangular canvases with encaustic, a mixture of beeswax and oil, creating a smooth, dense surface. Tones of gray-green, reminiscent of water and atmosphere, split sharply to suggest the division between sky and ocean and a limitless view of the horizon, introducing a poetic dimension. In addition to the works by Colescott and Marden, Gund donated Claes Oldenburg's *Standing Mitt and Ball* (1973), Donald Sultan's *Forest Fire, January 5, 1984* (1984), and Adja Yunkers's large pastel drawing *Sestina II* (1958).

**Reto Thüring**  
Curator of  
Contemporary Art

**Emily Liebert**  
Associate Curator  
of Contemporary Art


**In its performative formality, Huyghe's piece invokes royal court protocol, only to undercut official hierarchies by giving every entrant's presence equal prominence.**

The contemporary art department also acquired Sylvia Sleigh's *Vincent Longo and Pat Adams*, which depicts the eponymous married artists in a domestic setting. Sleigh, a figurative painter who in the 1960s was central to feminist art circles in New York, often challenged the art historical tradition of male artists portraying female subjects as objects of desire by reversing the gaze in her own works. She remains a touchstone for contemporary artists who have taken up portraiture to address political

and ethical concerns. An early work in Sleigh's oeuvre, this painting from 1962 shows her affinity for close observation and attention to detail—hallmarks of the intimate portraits for which she is internationally known.

The CMA's acquisition of *Name Announcer* (2011) by Pierre Huyghe marks the first performative work to enter the collection. When this work is staged, a tuxedoed performer at the gallery entrance politely requests each visitor's

name. Once a visitor steps into the gallery, the greeter announces their name to everyone within earshot. In its performative formality, the piece invokes royal court protocol, only to undercut official hierarchies by giving every entrant's presence equal prominence. *Name Announcer* invites passive spectators to become active participants, challenging the conventions of detachment and anonymity within shared public space.

Since the early 1990s, Huyghe has worked across media, including sculpture, installation, film, performance, photography, drawing, and music, often playfully blurring the line between fiction and reality and questioning the rituals of everyday life. By posing sophisticated questions through a diverse range of artistic strategies, Huyghe has emerged as one of the most influential artists of the past few decades. *Tea for Two (The Collector)* and *Vincent Longo and Pat Adams* are currently on view in the contemporary galleries; *Sea Painting I* is part of the exhibition *Recent Acquisitions 2014–2017*, running March 17 to June 10 in the Julia and Larry Pollock Focus Gallery. *Name Announcer* is performed in the contemporary galleries on weekends beginning Saturday, March 17. 



**Vincent Longo and Pat Adams** 1962. Sylvia Sleigh (British, 1911–2010). Oil on canvas; 66 x 76.2 cm. Gift of the Estate of Sylvia Sleigh, 2017.124



# Eyewitness Views

Take a Grand Tour of 18th-century Europe through an artist’s eye



**The Preparations to Celebrate the Birth of the Dauphin of France in the Piazza Navona**  
1731. Giovanni Paolo Panini (Italian, c. 1692–1765). Oil on canvas; 109 x 246 cm. National Gallery of Ireland, NGI.95, Purchased 1871. Photo © National Gallery of Ireland

**EXHIBITION**  
**Eyewitness Views: Making History in Eighteenth-Century Europe**  
February 25–May 20  
Kelvin and Eleanor Smith Foundation Exhibition Hall

**GALLERY TALKS**  
Tue/Mar 27 and Apr 10, 12:00–12:30

**MUSIC**  
**Gallery Concerts** Wed/Mar 7 and May 2, 6:00. CWRU Baroque Ensembles in conjunction with *Eyewitness Views*

Throughout the 18th century, one of the most popular genres of painting was the *veduta*, or view painting—a highly detailed, often large-scale view of a city or picturesque locale. Travelers making the Grand Tour of European capitals often purchased these paintings as pleasant reminders of their journeys. *Eyewitness Views* takes a fresh look at one particular group of vedute that stand out by virtue of their superb artistic quality, lively atmosphere, and historical interest: view paintings that depict landmark contemporary events. Rulers, princes, or ambassadors often commissioned these magnificent paintings to permanently document their participation in such events. Working for these prominent patrons inspired leading artists such as Canaletto, Giovanni Paolo Panini, and Francesco Guardi (see this issue’s cover) to create exceptional works of art that express the excitement and drama of occasions and encourage viewers to imagine themselves present in that time and place.

View painters used many techniques to create an atmosphere of plausible reality. Abundant fine detail was without doubt a requirement of the patron, who wanted to ensure full appreciation of his role in an event, but these details also enable modern viewers to engage with the paintings: buildings and

**Marjorie E. Wiese**  
Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings and Sculpture, 1500–1800

topography are readily identifiable, and individual figures recognizable—if only by their distinctive costume. The paintings offer a wealth of information about the culture of the time, helping viewers understand the significance of these historic events. To be sure, the scenes are not always entirely accurate portrayals of a specific place or time; artists frequently shifted buildings and adjusted proportions for greater effect, but the overall impression is entirely believable.

When it came to staging grand civic celebrations, no expense was spared, for the magnificence of the event reflected on the city and the host. Elaborate ephemeral architectural decorations transformed city squares and interior spaces; ornate coaches and boats transported kings and ambassadors; sumptuous liveries clothed their retinues; and specially composed music and spectacular fireworks entertained the crowds. One of the most extravagant civic festivals took place in the Piazza Navona in Rome in 1729, to commemorate the birth of the Dauphin, heir to the French throne. Giovanni Paolo Panini’s depiction of this celebration is not only a magnificent work of art but also a fascinating document of the politics and patronage that underlie many reportorial views. The French ambassador

to Rome, Cardinal de Polignac, funded and staged the celebrations and commissioned Panini to record the event in a painting. Rather than showing the celebration itself, Panini depicted the last-minute preparations: carpenters, painters, florists, fireworks technicians, and others busily transform one of Rome’s most beautiful public spaces into an open-air ballroom. Eminent spectators view the preparations, and in the foreground, near the center of the painting, is Polignac himself, directing the operations. Polignac is thus portrayed as taking an active role in organizing the celebrations. Strategically, he commissioned an identical version of this painting as a gift to the king, a permanent advertisement of Polignac’s munificence in glorifying his sovereign’s royal house.

Many of the events depicted in the paintings in *Eyewitness Views* took place in Venice, an enduringly picturesque city that in the 18th century prided itself on its ability to put on a spectacle like no other. Perhaps one of the most impressive was the annual civic festival held on Ascension Day to celebrate the ritual marriage of Venice and the sea. Once a year, the highly decorated and gilded state barge, or *bucintoro*, of the doges of Venice transported the doge and the city’s senators to the mouth of the Adriatic to perform the ritual ceremony. Canaletto’s stately depiction shows the bucintoro tied up in front of the Doge’s Palace, ready to depart amid a host of gondolas and other small vessels. The doge himself is barely visible, emerging from the market stalls to the left of the palace—he’s the one wearing a gold cloak and sheltered by a parasol. A curious detail makes it possible to date Canaletto’s painting precisely: the tall campanile in Piazza San Marco had been struck by lightning in April 1745, leaving it with a jagged edge until repairs could be completed after the Ascension Day festivities.

The visits of kings, prelates, princes, or ambassadors to a city were marked by exuberant festivities; important civic and religious events merited impressive celebrations. Yet view paintings do not exclusively record civic triumphs: artists also turned their keen reportorial eye to commemorating horrific scenes of disaster and destruction. The paintings featured in *Eyewitness Views* offer a rich cross section of some of the most fabulous events of the 18th century. 🏠📖

**The Bucintoro at the Molo on Ascension Day**  
c. 1745. Canaletto (Giovanni Antonio Canal) (Italian, 1697–1768). Oil on canvas; 115 x 163 cm. Philadelphia Museum of Art, The William L. Elkins Collection, E1924-3-48. Image © Philadelphia Museum of Art / Art Resource, NY





# Members First

In an exclusive presale, CMA members may reserve timed tickets for the international sensation *Yayoi Kusama: Infinity Mirrors*



### MEMBERS PRESALE

**On sale** to members only from April 9 to 13. Visit [clevelandart.org](http://clevelandart.org) or call 216-421-7350. **Member Exclusive Viewing Days** July 10 to 13

### CIRCLES PRESALE

**Director's level and above** may reserve tickets from April 2 to 6.

**Yayoi Kusama with recent works in Tokyo**  
2016. Courtesy of the artist.  
© Yayoi Kusama

*Yayoi Kusama: Infinity Mirrors* is organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC.

**Caroline Guscott**  
Director of Communications and External Relations

Selling out at all previous venues, *Yayoi Kusama: Infinity Mirrors* is an exhibition unlike any other the CMA has presented and is likely to sell out here as well. These works of art are immersive experiences for a few visitors at a time, meaning a limited number of tickets will be available for each timed slot. In order for the show to reach the broadest audience possible, member tickets will be limited. Members are strongly encouraged to reserve tickets during the member presale, April 9 to 13. You may reserve tickets if your membership account is active for the run of the exhibition (July 7–September 30). If you want to preorder tickets, the last day to join or renew is April 5 (excludes mail renewals). Your membership level determines the number of free, timed tickets available to you. A limited number of member tickets will be available each day only online or by phone beginning at 9:00 a.m. *There will be no on-site ticket sales.* Member tickets are nonrefundable and nontransferable. We encourage members to attend the member exclusive viewing days, July 10 to 13. Members are still required to reserve a timed ticket even during members-only viewing hours.

Due to the exhibition's worldwide popularity and strong demand, tickets will go quickly. To renew or upgrade your membership level, or to verify your log-in information, go to [clevelandart.org](http://clevelandart.org) or call the ticket center. If you would like to purchase additional tickets, the public sale begins Monday, April 16, at 9:00 a.m. Mark your calendars and reserve your tickets to join us for this once-in-a-lifetime art experience.

#### PRESALE DAYS: APRIL 9 to 13

- Friend** \$65  
*One adult member ticket*
- Partner** \$90  
**Ambassador** \$140  
*Two adult member tickets*
- Fellow** \$250  
**Contributing** \$500  
*Four adult member tickets*
- PRESALE DAYS: APRIL 2 to 6**  
**Director's Circle** \$1,000  
*Four adult member tickets*
- President's Circle** \$2,500 and above  
*Six adult member tickets*

# A Tale of Two Rivals

Fresh looks for the Tiffany and Fabergé galleries

The two small galleries flanking the south door, which display the museum's renowned collections of works by American designer and glass artisan Louis Comfort Tiffany and his Russian counterpart, Peter Carl Fabergé, are about to receive a face-lift. State-of-the-art glass and steel cases from Germany, open on both sides, will give the galleries display frontage on the south foyer and provide more natural light. The overall effect will be inviting and intriguing, given that these two master craftsmen and entrepreneurs were notorious rivals. Now their works will face one another more directly: Fabergé heralding traditional, historicist designs, and Tiffany trumpeting the modern notes of the Art Nouveau.

Each designer was a master of his craft who captured the taste of customers. As a young artist, Tiffany quickly realized that his talents were more attuned to interior decoration and design than to

painting or drawing. He gathered together fellow artisans and began a successful business designing interiors and decorative accessories for a wealthy clientele. After conceiving a style of glassmaking that imitated ancient glass, he applied the technique to all manner of designs for objects, lamps, and windows. Meanwhile in Russia, Fabergé honed his design skills by studying the Hermitage Museum's collections of precious objects owned by Catherine the Great. He would later draw inspiration from these works to create sumptuous objects for the Russian imperial family. Though contemporaries, Tiffany and Fabergé exhibited in the same world's fair only once, in 1900 at the Exposition Universelle in Paris. Beginning this spring, their works can be seen together in the CMA's newly renovated Tiffany and Fabergé galleries, respectively named in honor of these donors: the Ruth and Charles Maurer Family and the Cara and Howard Stirn Family.

**Stephen Harrison**  
Curator of Decorative Art and Design

**Peacock Lamp** c. 1898–1906. Tiffany Studios (American). Glass, bronze; h. 65 cm. Private collection, 149.2007

**Kremlin Tower Clock** 1913. Firm of Peter Carl Fabergé (Russian, 1846–1920). Rhodonite, silver, enamel, emeralds, sapphires; 29 x 14.6 cm. The India Early Minshall Collection, 1966.477





# A Bright New Welcome

The corridor to the museum’s main entrance will be flooded with light and color by Spencer Finch’s *Color Test 210 (9 Permutations)*

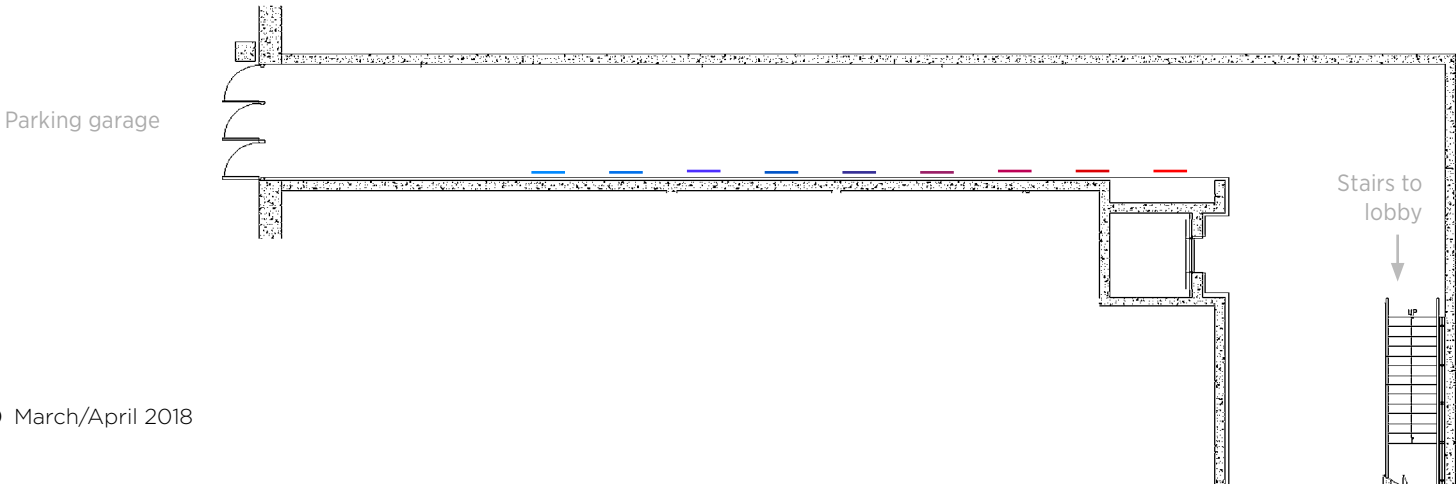


ABOVE and RIGHT  
**Color Test 210 (9 Permutations)** (details), 2015. Spencer Finch (American, b. 1962). 9 LED lightboxes, Fujitrans; each 77.5 x 77.5 x 11.4 cm. Collection of Scott C. Mueller. Photograph © Spencer Finch. Courtesy James Cohan, New York

Starting this spring, visitors will be greeted by a flood of illuminated color as they enter the museum through the north passageway. Spencer Finch’s *Color Test 210 (9 Permutations)*, a series of nine light boxes from 2015, gives form to the complexity of color in mesmerizing ways. The boxes’ luminous surfaces, based on computerized drawings by Finch, are each composed of 210 different colors and grouped by the chromatic families of warm, cool, and gray. These compositions are printed on Fujitrans, a translucent colored material that emits an arresting glow when illuminated from behind by LED lights. The work is inspired by the color chart paintings of modern

**Emily Liebert**  
Associate Curator  
of Contemporary Art

artists Ellsworth Kelly and Gerhard Richter, and they recall the tradition of Romanticist painting in which artists such as J. M. W. Turner and Thomas Cole rendered the qualities of light on their canvases. These and related artists are represented in the CMA’s collections, so visitors will find *Color Test 210* reverberating throughout the museum. Working across a wide range of media, Finch has spent nearly three decades exploring the perception of light and color, often in relation to natural phenomena and historic sites. The artist’s work, which combines scientific precision with visual poetry, is motivated by his “impossible desire to see oneself seeing.” 🏠



**Abstract Painting (750-1)**  
1991. Gerhard Richter (German, b. 1932). Oil on canvas; 260 x 200 cm. Mr. and Mrs. William H. Marlatt Fund, 1995.74. © Gerhard Richter

**The Burning of the Houses of Lords and Commons, 16 October 1834** 1835. Joseph Mallord William Turner (British, 1775–1851). Oil on canvas; 92 x 123.2 cm. Bequest of John L. Severance, 1942.647



# Two Dancers

Rhythmic ecstasy conveyed through a chiseled woodblock



**Tanzerinnen (Dancers)**  
1917. Emil Nolde (German, 1867–1956). Woodcut; 23.8 x 31.2 cm. Delia E. Holden Fund, 1960.158. © Nolde Stiftung Seebüll, Germany

EXHIBITION

**Graphic Discontent: German Expressionism on Paper**

Through May 13  
James and Hanna Bartlett  
Prints and Drawings  
Gallery (101)


GALLERY TALKS

Tue/Mar 6, 12:00–12:30,  
and Wed/Apr 25, 6:00–  
7:00

*Tanzerinnen (Dancers)*, a woodcut from 1917 by Emil Nolde, captures two robed female figures in the midst of an ecstatic dance. Shaping their bodies into dramatic but graceful curves, Nolde conveyed movement and rhythm as well as physical and emotional abandon. The woodcut technique was crucial to the German Expressionists, who responded to the wood matrix and its propensity for rough-cut, simplified designs. To make *Tanzerinnen*, Nolde gouged the block and left evidence of his chisel and knife cuts in the rough edges of the forms. He created texture on the dancers’ flowing robes by pressing the block to the paper without ink.

Nolde returned to the subject of modern dance throughout his career, finding a kinship between its

freedom and expressivity and his artistic goals. He and his wife, Ada, befriended Mary Wigman, a pioneer of modern dance who emphasized improvisation and contrasting yet free movements, often accompanied by only a drumbeat. The stripped-bare, primal elements of Expressionist dance resonate in the form and technique of *Tanzerinnen*.

Nolde printed his woodcuts in small editions, producing great variety in inking and paper choice. In making the CMA’s impression, he applied ink to the block but then wiped it away in places to partially reveal the woodgrain, especially in the space between the dancers. Visitors can view this spirited woodcut in the exhibition *Graphic Discontent: German Expressionism on Paper*. 

**Emily J. Peters**  
Curator of Prints  
and Drawings

# Ugochukwu-Smooth C. Nzewi

Meet the new curator of African art

Last August, the museum welcomed Ugochukwu-Smooth C. Nzewi as curator of African art. Smooth Nzewi, as he prefers to be called, comes most recently from Dartmouth College’s Hood Museum of Art, where he also held the position of curator of African art. He has taught at the Institute of African Studies, University of Bayreuth, Germany; Dartmouth College; and Emory University. A prolific writer, he has contributed essays and chapters to a range of publications. He was a fellow at the Smithsonian National Museum of African Art and a practicing artist and independent curator based in Nigeria. Last fall, Circles program manager Terri Mazzola Gertz met up with Nzewi for an interview.

**Do you have a favorite piece in the CMA collection?**

It is a tough call, as I am drawn to all the works in the African collection. But if I am to single out any particular one, it is between the Bamana Chiwara female antelope headdress [included in ArtLens] and a Chokwe female mask. The Chiwara headdress is breathtaking despite its small size. Its quiet elegance tickles and fills me with wonder. The Chokwe mask is a true embodiment of idealized female beauty. It is not on view now, but it will be in an exhibition that I am working on. The two works attest to the technical dexterity of their makers in conveying important social ideas of the Bamana and the Chokwe peoples.

**Have you found a favorite restaurant in Cleveland?**

I have visited a few on the West and East Sides. At Toast on West 65th Street, the food was fantastic on the two occasions that I was there. I had an enjoyable evening with friends at Felice on Larchmere, too. I plan to visit others and to indulge myself in what Cleveland has to offer.

**Terri Mazzola Gertz**  
Program Manager,  
CMA Circles

**Where is your favorite place to travel?**


In general, I love big cities because of the energy and the crowds that allow one to be anonymous and visible at the same time. I have been going to Bayreuth in northern Bavaria, Germany, every summer since 2015, and I have gradually taken to this small, quaint, and delectable town. It is really pretty with its 19th-century architecture, cobblestone paths, and waterway. Every summer it hosts the world-renowned Bayreuth Festival; it is quite a catchy affair that draws people from all over the world to Bayreuth. The town also holds an annual literary festival. The University of Bayreuth is the epicenter of African studies in Europe, so that is perhaps why I am drawn to the town, in addition to its enigmatic beauty.



**Tell us about your current projects.**

I am planning a rotation for the African gallery, an opportunity to introduce some never-before-seen works from the collection. The objects are quite something, so I am really excited about how they will make a splash when on view. I am also working on two exhibitions. To give a sneak peek, one of them will be in the focus gallery and the other in one of the larger exhibition galleries. While one will draw attention to contemporary African art and its historical antecedent in a measured way, the other will address an important period in postcolonial Africa. Both exhibitions, I hope, will be groundbreaking.

**What do you most look forward to in your position?**

I am really looking forward to being a part of the community and to contributing my own bit to the actualization of the museum’s new strategic plan. It is a great time to be at the CMA and to be part of exciting initiatives. 





## Wu Man with Huayin Shadow Puppet Band

Wu Man is an internationally renowned virtuoso of the pipa, a lute-like Chinese instrument with a history of more than 2,000 years. She joins the brilliant Huayin Shadow Puppet Band for an evening of old-tune traditional music with shadow puppetry. The band sings and plays about rural life in remote China, drawing the audience into places and sounds rarely heard in the West. “Watching the musicians let fly on lutes, fiddles and gongs, as the singers roared through lively ballads recounting folk tales and myths, you were swept up by their energy and charisma” —*New York Times*.

**Thomas Welsh**  
Director of  
Performing Arts

**Wu Man with Huayin Shadow Puppet Band** Wed/Mar 21, 7:30.  
\$43–\$59, CMA members \$38–\$53.



**Solstice 2018**  
Save the date.  
Member ticket presale is  
**Mon/May 14.** Check  
[cma.org/solstice](http://cma.org/solstice) for updates.

**Oberlin Contemporary Music Ensemble** Sun/Mar 4, 2:00. Continuing our collaborative partnership with our neighbors down the road, the CMA welcomes the Oberlin Contemporary Music Ensemble for another compelling program under the baton of Tim Weiss, who has brought the group to a level of artistry and virtuosity in performance that rivals the finest new music groups. Program: Henrik Hellstenius, *Hi-Ophelia!* (2006), North American premiere; Xue Ju, untitled work (2017); and Kaija Saariaho, *Graal théâtre* (1994), featuring Peter Herresthal, violin. \$10, CMA members free.

**Chamber Music in the Galleries** The series of monthly chamber music concerts continues, featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum’s collections for a unique and intimate experience. Free; no ticket required.

Wed/Mar 7 and May 2, 6:00. CWRU Baroque Ensembles in conjunction with the exhibition *Eyewitness Views*

Wed/Apr 4, 6:00. CIM New Music Ensemble

**CIM Organ Studio** Sun/Mar 11, 2:00. Outstanding conservatory musicians from the Cleveland Institute of Music in the studio of acclaimed organist Todd Wilson present an afternoon recital of works for solo organ on the museum’s McMyler Memorial Organ. Free; no ticket required. Program to be announced.

**Tallis Scholars** Fri/Apr 13, 7:30. “Voices immaculately balanced and sublimely paced” —*BBC Music Magazine*. The Tallis Scholars were founded in 1973 by director Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. In September 2015, the ensemble gave its 2,000th concert. They perform “War and Peace,” a program commemorating those who lost their lives in the First World War, featuring works by Josquin, Guerrero, Pärt, Mouton, Lobo, Victoria, Tavener, and Palestrina. \$43–\$59, CMA members \$38–\$53.

**MIX** MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

**MIX: Expression (Kabarett)** Fri/Mar 2, 6:00–10:00. German Expressionists such as the artists in *Graphic Discontent* frequented Berlin’s cabarets, where they were inspired by the lively atmosphere and performances that poked fun at legitimate theater. WizBang!, Cleveland’s illegitimate theater, leads a night of dancing, kabarett, and cocktails in the spirit of Expressionist Berlin.

**MIX: Philosophy** Fri/Apr 5, 6:00–10:00. One hundred years since August Rodin’s death, his iconic sculpture *The Thinker* is still a symbol of philosophy, freedom, and knowledge. In honor of #Rodin100, we’re throwing an intellectual rave party. Bring an open mind to discuss abstract ideas between trips to the dance floor.

Performing arts supported by







**The Cabinet of Dr. Caligari**  
Creepy psychodrama

## Shadow Plays

The works on view in the exhibition *Graphic Discontent: German Expressionism on Paper* demonstrate how German artists during the early 20th century set out to render subjective emotional and spiritual states. German film directors brought this same “expressionism” to the movie screen during the 1920s.

German Expressionist filmmakers embraced distortion and abstraction to externalize internal thoughts and feelings. Scarred by the devastation of the First World War and influenced by experimental German theater, these moviemakers employed oblique camera angles, dramatic lighting and shadows, and stylized decor, makeup, and acting to tell fantastic stories of dreams and nightmares, killers, and monsters. One of the earliest and most influential of German Expressionist films, *The Cabinet of Dr. Caligari*, told its twisted tale of murder and madness on blatantly artificial sets. Expressionist movies were usually shot in film studios and not on location.

The 1920s constituted the first Golden Age of German cinema. Some of the country’s greatest directors—Fritz Lang, F. W. Murnau, and Paul Leni—were Expressionists, and when they immigrated to the United States, they brought the style to Hollywood, where it had a profound impact on horror movies and film noir. International directors as diverse as Sergei Eisenstein, Alfred Hitchcock, and Orson Welles donned the mantle of Expressionism during their stellar careers.

**John Ewing**

Curator of Film

All are from Germany, silent with English intertitles and music track, and color-tinted b&w. All shown in Morley Lecture Hall. \$10, CMA members \$7.

**The Cabinet of Dr. Caligari** Fri/Mar 2, 7:00. Directed by Robert Wiene. With Werner Krauss and Conrad Veidt. The granddaddy of German Expressionist films unfolds on artificial, abstract sets as a carnival hypnotist commands a sleepwalker to commit a series of grisly murders. Restored version. Introduced by CWRU’s Rob Spadoni. (1920, 75 min.)

**Waxworks** Fri/Mar 16, 7:00. Directed by Paul Leni. With William Dieterle, Emil Jannings, Werner Krauss, and Conrad Veidt. A poet is hired to write the back-story of three notorious personages in a wax museum’s “chamber of horrors.” Restored version. (1924, 83 min.)

**The Golem** Sun/Mar 18, 1:30. Directed by Carl Boese and Paul Wegener. With Wegener. The prototype for the Frankenstein monster is found in this film

version of an ancient Jewish legend. Set in 16th-century Prague, the film tells of a rabbi who creates a giant, animated warrior out of clay to protect his congregation. (1920, 86 min.)

**Nosferatu** Tue/Apr 17, 1:45. Fri/Apr 20, 7:00. Directed by F. W. Murnau. With Max Schreck. This unauthorized adaptation of *Dracula* is one of the earliest and creepiest vampire movies.

While house hunting, the ghoul-ish Count Orlok trains his fangs, talons, and beady eyes on an unsuspecting real estate agent and his beautiful young wife. Restored version. Friday screening introduced by CSU’s Kim Neuendorf. (1922, 84 min.)

**Destiny** Fri/Apr 27, 7:00. Directed by Fritz Lang. In this elaborate, fantastic triptych set in storied Persia, 17th-century Venice, and mythic China, Death grants a young woman three chances to thwart fate and save the life of her fiancé. This is the first great film from the director of *Metropolis* and *M*. Restored version. (1921, 98 min.)

## Other Classics and First-Run Films

**Extraordinary Ordinary People** Sun/Mar 4, 1:30. Directed by Alan Govenar. With Bill Monroe, B. B. King, et al. This new documentary surveys some of the folk and traditional artists—musicians, dancers, and craftspeople from a wide variety of backgrounds—who have received National Heritage Fellowships from the embattled National Endowment for the Arts. Cleveland premiere. (USA, 2017, 84 min.)

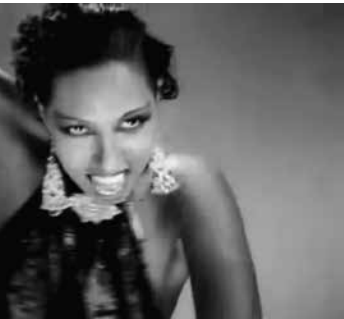
**JOSEPHINE BAKER RETURNS! Princess Tam Tam** Tue/Mar 6, 1:45. Fri/Mar 9, 7:00. Directed by Edmond T. Gréville. With Josephine Baker. In this reworking of *Pygmalion*, a French novelist tries to pass off a Tunisian shepherdess (Baker) as an African princess to Parisian high society. Includes songs and dances. (France, 1935, subtitles, 77 min.)

**Ethel & Ernest** Sun/Mar 11, 1:30. Tue/Mar 13, 1:45. Directed by Roger Mainwood. Voices by Jim Broadbent, Brenda Blethyn, and Luke Treadaway. Celebrated British author and illustrator Raymond Briggs (*The Snowman*, *When the Wind Blows*) pays tribute to his parents, ordinary Londoners who lived through extraordinary events such as WWII, in this animated version of his 1998 graphic novel. Cleveland premiere. (UK, 2016, 94 min.)

**Beuys** Tue/Mar 20, 1:45. Fri/Mar 23, 7:00. Directed by Andres Veiel. Joseph Beuys’s (1921–1986) contributions to sculpture, performance, installation, and

graphic art made him one of the most influential artists of the 20th century. His work and ideas are explored in this new documentary teeming with archival footage and photos. Cleveland premiere. (Germany, 2017, subtitles, 107 min.)

**Miss Kiet’s Children** Sun/Mar 25, 1:30. Tue/Mar 27, 1:45. Directed by Peter Lataster and Petra Lataster-Czisch. In this much-applauded new documentary, a dedicated Dutch elementary school teacher helps migrant and



refugee children (many from Syria) adapt to a new country and a new language. Cleveland premiere. (Netherlands, 2016, subtitles, 115 min.)

**Best of Ottawa 2017** Fri/Mar 30, 7:00. Tue/Apr 3, 1:45. Various directors. Nine short films compose this new collection of award winners and audience favorites from last September’s 41st Ottawa International Animation Festival. For the complete program, visit [cma.org/films](http://cma.org/films). Not for children. Cleveland premiere. (Various countries, 2016–17, 70 min.)



### EXHIBITION ON SCREEN

**Cézanne: Portraits of a Life** Sun/Apr 22, 1:30. Tue/Apr 24, 1:45. Directed by Phil Grabsky. This new documentary takes an up-close look at a major exhibition of Paul Cézanne’s portrait work that has already shown at Paris’s Musée d’Orsay and London’s National Portrait Gallery (it’s at Washington’s National Gallery of Art this spring). Cleveland premiere. (UK, 2018, 85 min.) *Special admission \$14, CMA members \$10.*

**Harlan County, U.S.A.** Sun/Apr 29, 1:30. Directed by Barbara Kopple. This gripping Oscar-winning documentary captures a 1973 coal miners’ strike in rural Kentucky that lasted more than a year and eventually turned violent. (USA, 1977, 103 min.) *Screening co-sponsored by the United Labor Agency and North Shore Federation of Labor. Special admission \$11, CMA members and card-carrying union members \$8.*



## CMA at the Film Fest

Once again, the museum is a community partner for an acclaimed new film showing at this year’s Cleveland International Film Festival, April 4 to 15 at Tower City Cinemas and at various locations around town. For the name of the movie and its location, dates, showtimes, and advance tickets, visit [www.clevelandfilm.org](http://www.clevelandfilm.org).

*Admission \$15, CMA members \$13, students and seniors \$13 (on day of show). Use code CMA and receive \$2 off the ticket price of any regular CMA screening. Tickets are not available at the CMA ticket center.*

**Clockwise from top right**  
Cézanne, Harlan, Beuys, Baker



Talks and Tours

Tours are free; meet docent at the atrium desk unless noted.

**Guided Tours** 1:00 daily. See [clevelandart.org](http://clevelandart.org) for topics.

**Special Exhibition Tours** *Eyewitness Views* Tue & Thu/11:00, Sat & Sun/2:00, Mar 13–May 6. Exhibition ticket required.

**Art in the Afternoon** First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5582.

**American Sign Language Tours** Sat/Mar 24, 11:00–12:00 and 2:00–3:00. During Ohio Deaf History Month, the museum offers highlight tours in American Sign Language, in partnership with the Cleveland Hearing and Speech Center. Free; preregistration required. Email Casey Ring at [cring@chsc.org](mailto:cring@chsc.org). Space limited.

Lectures

**Case Western Reserve University Lecture: Archaeology, Museums, and War** Wed/Feb 28, 5:30, Gartner Auditorium. Brian Rose discusses how recent wars in Iraq, Afghanistan, and Syria, and the related cultural heritage destruction and preservation programs, have led to discussion about museums and repatriation requests in an age of increasing nationalism. Free; registration required.

**Distinguished Lecture in Chinese Art** Sat/Mar 3, 2:00, Gartner Auditorium. Lothar Ledderose, senior professor emeritus at Heidelberg University in Germany, presents the lecture *Under the Open Sky—Buddhist Sutras on Chinese Mountains*. Free; registration required.

Made possible by the Pauline and Joseph Degenfelder Family Endowment Fund

**Contemporary Artist Lecture Series** Wed/Mar 7, 6:30, Gartner Auditorium. Trevor Paglen discusses his projects dealing with images, infrastructure, vertical geographies, artificial intelligence, and the changing nature and politics of landscape in the lecture *The Planet as Sensor*.

Made possible by the Fran and Warren Rupp Contemporary Art Fund

**Curator Chats** 30 min. in the exhibition, noon.

*Graphic Discontent* Tue/Mar 6. Emily J. Peters

*Eyewitness Views* Tue/Mar 27 and Apr 10. Betsy Wieseman

*William Morris* Tue/Mar 20 and Apr 24. Cory Korkow

**Curator Talks** 60 min. in the exhibition, 6:00.

*Dana Schutz* Thu/Mar 8, Transformer Station. Reto Thüring

*Recent Acquisitions* Wed/Apr 4. Heather Lemonedes

*Brett Weston: Photographs* Wed/Apr 18. Barbara Tannenbaum

*Graphic Discontent* Wed/Apr 25. Emily J. Peters

**Close-Looking Session** *Dana Schutz* Thu/Mar 22, 6:30–7:00, Transformer Station. Free; registration required. Limit 15.

**Yayoi Kusama: Infinity Mirrors and FRONT** Wed/Apr 18, 6:00, Gartner Auditorium. The Womens Council hosts a preview of the blockbuster exhibition *Yayoi Kusama*, celebrating the legendary Japanese artist’s 65-year career, and FRONT International: *An American City*, the inaugural citywide contemporary art event. Free; no ticket required.

**HARVEY BUCHANAN LECTURE Housing the Body—Dressing the House: Studying and Displaying Byzantine Textiles** Wed/May 2, 5:30, Recital Hall. Gudrun Bühl, museum director and curator at Dumbarton Oaks Research Library and Collection, discusses how the Byzantines related, conceptually and through their bodies, to textiles; he focuses on soft furnishings, with particular attention to ideas that draw on the material properties of fabric. Free; no ticket required.

Presented by the Case Western Reserve University Department of Art History and Art

Join In

**Art Cart** Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2468.

Sun/Mar 11, 1:00–3:00 *Consumption and Exploration*

Sun/Apr 8, 1:00–3:00 *Repeat, Repeat, Pattern, Pattern*

**Art and Fiction Book Club** Two Wed/Mar 14 & 21, 1:30–2:30, classroom E. Enjoy a tour of the Islamic and Ancient Near East galleries during the first session, then partake in a lively discussion of the novel *My Name Is Red* by award-winning Turkish author Orhan Pamuk.

**Meditation in the Galleries** Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience with meditation required. \$5; preregistration required.

For Teachers

**Art to Go** See and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Call 216-707-2468 or visit [clevelandart.org](http://clevelandart.org).

**Distance Learning** Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit [cma.org/learn](http://cma.org/learn) or contact Diane Cizek (216-707-2468 or [dcizek@clevelandart.org](mailto:dcizek@clevelandart.org)).

**Professional Development Comes to You!** The Connie Towson Ford Teaching Innovation Lab offers professional development sessions. Contact Hajnal Eppley (216-707-6811 or [heppley@clevelandart.org](mailto:heppley@clevelandart.org)). To register for workshops, call 216-421-7350.

**Transportation** Subsidies available for qualifying schools. Visit [cma.org/learn](http://cma.org/learn) or contact Diane Cizek (216-707-2468 or [dcizek@clevelandart.org](mailto:dcizek@clevelandart.org)).

Stroller Tours

**Stroller Tours** Second and third Wed of every month, 10:30–11:30. For parents or caregivers and their pre-toddler age (18 months and younger) children. Limit 10 pairs. \$5; register through the ticket center. Tours depart from the atrium desk.

Mar 14 and 21 *Black and White*

Apr 11 and 18 *Water, Water Everywhere*

May 9 and 16 *Around the World*

Art Stories

Every Thu, 10:30–11:00. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; register through the ticket center. Space is limited.



HOWARD AGRESTI

National Poetry Month Events

*Ekphrasis*, the Greek word for “description,” is poetry inspired by visual art. When writing ekphrastic poetry, the author responds to an artwork by considering what it depicts literally and what it expresses metaphorically, allowing the work to be reimagined through words. In honor of National Poetry Month, join us for a series of workshops and events that celebrate art, poetry, and prose. Presented in partnership with Lake Erie Ink, Literary Cleveland, and Twelve Literary Arts.

**Ekphrastic Poetry Workshop** Wed/Apr 11 and 18, 6:00. In the first session, discuss examples of ekphrastic poetry, explore museum artworks for inspiration, and learn exercises to help develop your written voice. In between sessions, participants write an ekphrastic poem that will be shared and workshopped in the second session. Presented in partnership with Literary Cleveland. Registration required; limit 12. Age 14 and older. \$40, CMA members \$30.

**Finding the Poem in the Picture: A Youth Writing Workshop** Sat/Apr 21, 10:30–12:30. Let art be your inspiration and join Lake Erie Ink on a poetic journey through the museum. Receive guidance on finding inspiration in an artwork and construct poems in the ekphrastic tradition. Created poems will be placed by the artwork that inspired it for other museumgoers to respond and add to throughout the day. Presented in partnership with Lake Erie Ink. Register at [lakeerieink.org/register](http://lakeerieink.org/register); limit 24. Ages 8–15. \$5; scholarships available.

**Ekphrastic Poetry Open Mic** Sat/Apr 21, 1:00–2:30. Ekphrastic poems bring artwork to life through words. Come share your work and inspiration by signing up to perform, or simply drop in to listen. Presented in partnership with Literary Cleveland. Age 16 and older. Free.

**Ekphrastic Poetry Invitational** Sat/Apr 21, 3:00–4:30, various galleries. Join us for a series of in-gallery performances that celebrate art, poetry, and prose. Presented in partnership with Twelve Literary Arts. Age 16 and older. Free.

TOP  
**Terpsichore Lyran (Muse of Lyric Poetry)** 1816. Antonio Canova (Italian, 1757–1822). Marble; h. 177.5 cm. Leonard C. Hanna Jr. Fund, 1968.212

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, see [cma.org/communityarts](http://cma.org/communityarts).

**Parade the Circle Preparation** Celebrate the 29th annual Parade the Circle on Sat/June 9, 11:00–4:00, parade at noon. This year’s parade theme is Cadenza, a flourish of individual creativity. The museum produces Parade the Circle; University Circle Inc. produces Circle Village with hands-on activities presented by Circle institutions, entertainment, and food. Join the parade for \$5/child and student, \$10/adult. More information at [cma.org/parade](http://cma.org/parade).

**Leadership Workshops** To get help planning a parade ensemble, leaders of school or community groups can enroll in free training workshops to learn parade skills. Workshops begin Mar 6 at W. 25th Street Lofts, 1500 W. 25th Street, Cleveland, 44113. For more information and a schedule, call 216-707-2483 or email [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Parade Workshops** Work alongside professional mask makers, costume designers, and painters to create your parade ensemble. At the parade tent, 18 public and 8 stilt workshops are held Fri/6:00–9:00, Sat/1:30–4:30, and Sun/1:30–4:30 from May 4 until the parade.

**Workshop Pass** (entitles you to attend all workshops and includes parade registration and some materials). Individuals \$85; families \$225 (up to 4 people), \$55 each additional person; groups \$275 (up to 4 people), \$70 each additional person. Drop-in rates: \$20 first workshop (includes parade entry registration), \$15 each additional workshop. Children under 15 must register and attend with someone older. Group rates available. Register at the parade tent. Watch for full listings and special workshops in the May/June magazine.

**Volunteers** Many volunteers are needed in advance to assist at workshop sessions, help with production work for major ensembles, and distribute posters and flyers, as well as on parade day. Contact Liz Pim in the volunteer office at 216-707-2593 or email [volunteer@clevelandart.org](mailto:volunteer@clevelandart.org) for more information.

**Art Crew** Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or email [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

Community Arts supported by Medical Mutual and the Womens Council of the Cleveland Museum of Art



HOWARD AGRESTI



You Ask, We Answer

A recent visitor to the museum’s Asian galleries asked, “What do the hand ges- tures mean in Buddhist art. Do they all just indicate ‘OK’?”

Matthew Gengler  
Head, Access Services,  
Ingalls Library

Sonya Rhie Mace, curator of Indian and Southeast Asian art, responds:

A symbolic hand gesture in Buddhist art—or any art as- sociated with a religious tradition from India—is called *mudra* in the Sanskrit language. Buddhist images in the museum’s galleries display a variety of mudras, and each communicates a specific meaning. One of the most prev- alent mudras looks a lot like the hand signal we use in the West to mean “OK,” but in a Buddhist context it indicates to the viewer that the figure is teaching or engaging in discourse about Buddhist doctrine. The circle formed by the thumb and forefinger references the “wheel of the law” (*dharmachakra*). The “law” here re- fers to Buddhist doctrine. When the Buddha reached enlightenment around the early 400s BC in India, he “set the wheel of the law in motion,” and whenever anyone teaches others about the doctrine, they also “turn the wheel.” This concept is signaled by the *dharmachakra- mudra*, the Sanskrit name for the gesture that looks like our “OK.”

Another popular mudra conveys a meaning closer to “OK.” Formed by an open raised hand with the palm fac- ing out, thus indicating the absence of a weapon, it liter- ally translates to “no fear” (*abhaya*). When a Buddha or other Buddhist figure holds a hand in the *abhaya-mudra*, it means that if the viewer follows the Buddha’s teach- ings, they need not fear death or suffering. Basically, it means that everything is OK.

If you have a question about the museum, its objects, histo- ry, or exhibitions, or if you just want to see what other visitors are asking, visit [cma.org/ask](http://cma.org/ask). You ask, we answer!

Enthroned  
Buddha Preaching

700s–800s. Myanmar  
or Thailand. Copper al-  
loy with gilding; h. 55  
cm. Leonard C. Hanna  
Jr. Fund, 1989.49



Play Day at CMA

**Teen Takeover** Sun/Apr 8, 11:00–4:00. Join us for a special Play Day designed and facilitated by high school students from the CMA’s Museum Ambassadors and Teen CO-OP programs.

**Eyewitness Views** Sun/May 6, 11:00–4:00. Celebrate the special exhibition *Eyewitness Views*. Plus, enjoy free tickets to the exhibi- tion! Bring your family or come on your own; expect activities for all ages. Check online for details.

Open Studio for  
Families

Every Sun, 1:00–4:00, class- rooms. Join us for drop-in art making for all ages in our Make Space. Everyone is encouraged to imagine, experiment, and cre- ate. Each week features a differ- ent art idea. No Open Studio on April 1 or 8, or May 6.

Art Together Family  
Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio.

**Landscape Painting Workshop** Sun/Apr 22, 1:00–3:30, repeated Sun/May 20, 1:00–3:30. Let the paintings in *Eyewitness Views* in- spire your own landscape paint- ing. After a visit to the exhibition, learn about basic color mixing, composition, and acrylic painting techniques. Feel free to bring a photo of a favorite landscape or work from the exhibition, or your imagination! Beginners are welcome. Each day \$20, CMA members \$18.

**Save the Date!** The next work- shop is Sun/Jun 24.

My Very First Art  
Class

For young children and their favorite grown-up. New topics each class.

Adult/child pair \$80, CMA family members \$72. March session: adult/child pair \$60, CMA family members \$54. Limit nine pairs. Register now.

Three Fri/Mar 2–16, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½)

Four Fri/Apr 6–24, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½)

Four Fri/May 4–25, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½)

Museum Art  
Classes for Children  
and Teens

**Summer Session** Six Sat/Jun 16–Jul 28 (no class Jun 23), 10:00–11:30 or 1:00–2:30, or seven weekdays, Tue & Thu/Jun 12–Jul 3, 10:00–11:30.

**Art for Parent and Child** (age 3) Saturday mornings only. Limit 12 pairs.

**Mini-Masters: Color** (ages 4–5) Saturday mornings only.

**Summer Breeze** (ages 5–6)

**Celebrate!** (ages 7–8)

**Clay for Kids** (ages 8–12) Week- days only. Limit 12.

**Made in America** (ages 8–10)

**Art in the Park** (ages 10–12)

**Printmaking for Teens** (ages 12–17) Weekday mornings only.

**Teen Drawing Workshop** (ages 13–17) Saturday afternoons only.

**Fees and Registration** Satur- day classes: \$90/\$75. Parent and Child: \$100/\$90. Weekday classes: \$125/\$105. Clay for Kids: \$140/\$125. Registration for all studios is on a first-come, first- served basis. Member registra- tion begins May 1; nonmembers May 16.



ROBERT MÜLLER

Adult Studios

For more information, email [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org). Supply lists at the ticket center.

**Landscapes and Cocktails: Paint Night** Fri/Mar 16, 6:00–8:30, classrooms B & C. All supplies and one drink included; cash bar. \$45, CMA members \$30. Adults only. Space limited.

**Gesture Drawing** Three Sun/Jun 10–24, 12:30–3:00, classroom F. Instructor: Susan Gray Bé. \$95, CMA members \$85.

**Experiments with Clay** Six Tue/ Jun 12–Jul 17, 1:00–3:30. Instruc- tor: Christie Klubnik. \$160, CMA members \$135.

**Advanced Chinese Brush Paint- ing** Six Tue/Jun 12–Jul 17, 1:30– 4:00, classroom E. Instructor: Mitzi Lai. *Four Gentlemen* classes are a prerequisite. \$150, CMA members \$120.

**Painting for Beginners** Six Tue/ Jun 12–Jul 17, 1:30–4:00, class- room F. Instructor: Susan Gray Bé. \$150, CMA members \$120.

**Introduction to Drawing** Six Tue/ Jun 12–Jul 17, 1:00–3:30, class- room H. Instructor: JoAnn Rencz. \$150, CMA members \$120.

**Introduction to Painting** Six Wed/Jun 13–Jul 25 (no class Jul 4), 10:00–12:30, classroom H. Instructor: Cliff Novak. \$150, CMA members \$120.

**Drawing in the Galleries** Six Wed/Jun 13–Jul 25 (no class Jul 4), 10:00–12:30, classroom F. Instructor: Susan Gray Bé. \$150, CMA members \$120.

**Drawing in the Galleries Evening** Six Wed/Jun 13–Jul 25 (no class Jul 4), 6:00–8:30. Instructor: Susan Gray Bé. \$150, CMA mem- bers \$120.

**Drawing with Oil Pastels** Six Wed/Jun 13–Jul 25 (no class Jul 4), 10:00–12:30. Instructor: JoAnn Rencz. \$150, CMA mem- bers \$120.

**Multimedia Abstract Art** Six Thu/ Jun 14–Jul 19, 1:00–3:30. Instruc- tor: JoAnn Rencz. \$150, CMA members \$120.

**Chinese Brush Painting: Four Gentlemen** Four Fri/Jun 15–Jul 13 (no class Jun 22), 12:30–4:30,

classroom E. Instructor: Mitzi Lai. Session 1: Philosophy and Bam- boo; this class is a prerequisite and must be taken first. Session 2: Plum Blossom. Session 3: Or- chid. Session 4: Chrysanthemum. All four sessions \$230, CMA members \$180. Separate work- shops \$60, CMA members \$50 (but must take session 1).

**Composition in Oil** Six Fri/ Jun 15–Jul 27 (no class Jun 22), 10:00–12:30, classroom F. In- structor: Susan Gray Bé. \$150, CMA members \$120; includes model fee.

**Composition in Oil Evenings** Six Fri/Jun 15–Jul 27 (no class Jun 22), 6:00–8:30. Instructor: Susan Gray Bé. \$150, CMA members \$120.





If you see this icon,  
the work of art is  
scannable in ArtLens.

## The Scan Feature

One reason to download the ArtLens App today

The Cleveland Museum of Art is re-inventing the way visitors use digital interactives to engage with artworks throughout the galleries. The ArtLens scan feature is a digital initiative designed to help you use your smartphone to get the most from your visit—before, during, and after.

Studies show that visitors spend an average of just 15 seconds looking at a work of art before glancing briefly at the accompanying label and moving on. The scan feature on the ArtLens App uses image-recognition software to encourage visitors to engage with art more deeply by providing access to multimedia content. If the scan symbol appears next to a work of art, you can use your device to see related videos with curators, nearby artworks, and other interpretive content. The ArtLens App also indicates on the artwork page if that work of art is scannable.

Scanning is simple. If an artwork is marked as scannable, open the ArtLens App, click the scan symbol in the top right corner of the screen, and then select the gallery. From there, aim your device from up to 50 feet away so the camera captures the entire artwork. Significant symbols or details will be highlighted on your screen. When the app has recognized the artwork, you can lower your phone and peruse additional related content to learn more. Favorite your scanned artwork by pressing the “heart” icon; this saves all artwork information to the “YOU” section of the ArtLens App so you can access videos later from anywhere. The addition of more scannable objects every month gives visitors the opportunity to make new discoveries while learning more about the collection.

The ArtLens App is available for free download on any iOS or Android device.

## Summer Camps

**Circle Sampler Camp** Sample 10 different cultural institutions. Mon–Fri, 9:00–5:00. Grades 1–3: Jun 11–15, 18–22, or 25–29. Grades 4–6: Jul 9–13 or 16–20. \$300, members of any participating institution \$250. Register: 216-231-4600 or cmnh.org/csc.

**Laurel School Camps** Held at Laurel School Lyman Campus, with afternoon field trips to the museum. \$425 per week. Register by calling Laurel School at 216-464-1441 or www.laurelschool.org.

*Painting Camp with the Cleveland Museum of Art* Mon–Fri/ Jun 18–22, 9:00–4:00. Students entering grades 1–3 learn painting techniques for five different paint media: watercolor, tempera, acrylic, egg tempera, and encaustic.

*Painting Camp with the Cleveland Museum of Art* Mon–Fri/ Jul 30–Aug 3, 9:00–4:00. Students entering grades 4–7. See description above.

*Art Exploration Camp with the Cleveland Museum of Art* Mon–Fri/ Jun 25–29, 9:00–4:00. Students entering grades 5–8 paint, draw, sculpt, print, and more using observation and imagination.

## Health Fair

Wed/Mar 28, 11:30–2:30, Ames Family Atrium. This FREE community health fair offers visitors a chance to meet over 30 local and national health and wellness vendors. Taste healthy foods, get free health screenings, tour the galleries, and more. American Red Cross blood drive, 11:00–5:00, classrooms B & C.

Co-organized by the Cleveland Museum of Art, Cleveland Museum of Natural History, and Arthur J. Gallagher, Inc. Sponsored by Medical Mutual and Delta Dental. All ages welcome.

## Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

Mr. and Mrs. Michael Sherwin

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Lauren and Steve Spilman

Mr. and Mrs. Eugene Stevens

Susan and John Turben Foundation

Mr. and Mrs. John Walton

Deborah Wright-Dorsey

## Support Great Art

Here are a couple ways you can transform retirement assets into a charitable contribution to the museum while also getting a tax break:

**If you’re over 70½, contribute directly from your IRA.** Any IRA distribution that you direct to the CMA will not be included in your taxable income, and thus will not be subject to federal or state income tax.

**Name the CMA as a beneficiary of your remaining retirement funds.** This strategy allows you to retain control of your funds and thus ensure sufficient income during your retirement. A legacy gift of retirement funds (excluding a Roth IRA) to the CMA will not be taxed upon your death.

For more information, contact Diane M. Strachan, CFRE, Director of Philanthropy, at 216-707-2585 or dstrachan@clevelandart.org.

## GALLERY GAME

WHERE AM I?



Some of our figures have slipped out of their frames for an art vacation. They all snapped a selfie in front of their favorite landscape. Find the travelers’ names and spot which location they visited.

Now it’s your turn. Take a selfie with your favorite artwork, but remember to turn off the flash! Share it with us using #PLAYatCMA.

Check your answers at the atrium desk.

**Kate Hoffmeyer** Manager of Family Programs

**Vessela Kouzova** Graphic Designer





**Interior of the Pantheon,  
Rome** 1747. Giovanni Paolo  
Panini (Italian, 1691–1765).  
Oil on canvas; 127 x 97.8  
cm. Purchase from the  
J. H. Wade Fund, 1974.39

## New in the Galleries

### GALLERY 217

Rome's Pantheon—one of the great monuments of antiquity—was created as a temple around the year AD 125. It is a circular structure, capped by a huge hemispherical dome with a central opening to allow light into the interior. The Pantheon became a Christian church in 609, which helped ensure its continued preservation.

Giovanni Paolo Panini manipulated the perspective to include more of the interior than is actually possible to see from any single place. At the far side, the portal opens to the colossal columns of the porch and a glimpse of the piazza beyond. Panini populated the interior with a lively mix of tourists, churchgoers, artists, and citizens from all social strata to express the daily bustle of this popular public space.

Additional paintings by Panini and his contemporaries can be seen in the special exhibition *Eyewitness Views: Making History in Eighteenth-Century Europe*, on view in the CMA's Kelvin and Eleanor Smith Foundation Exhibition Hall from February 25 through May 20.

### FRONT COVER

**The Meeting of Pope  
Pius VI and Doge Paulo  
Renier at San Giorgio  
in Alga** (detail), 1782.

Francesco Guardi (Italian,  
1712–1793). Oil on canvas;  
50.6 x 67.2 cm. Guido  
Bartolozzi Antichita' SRL.  
In *Eyewitness Views*